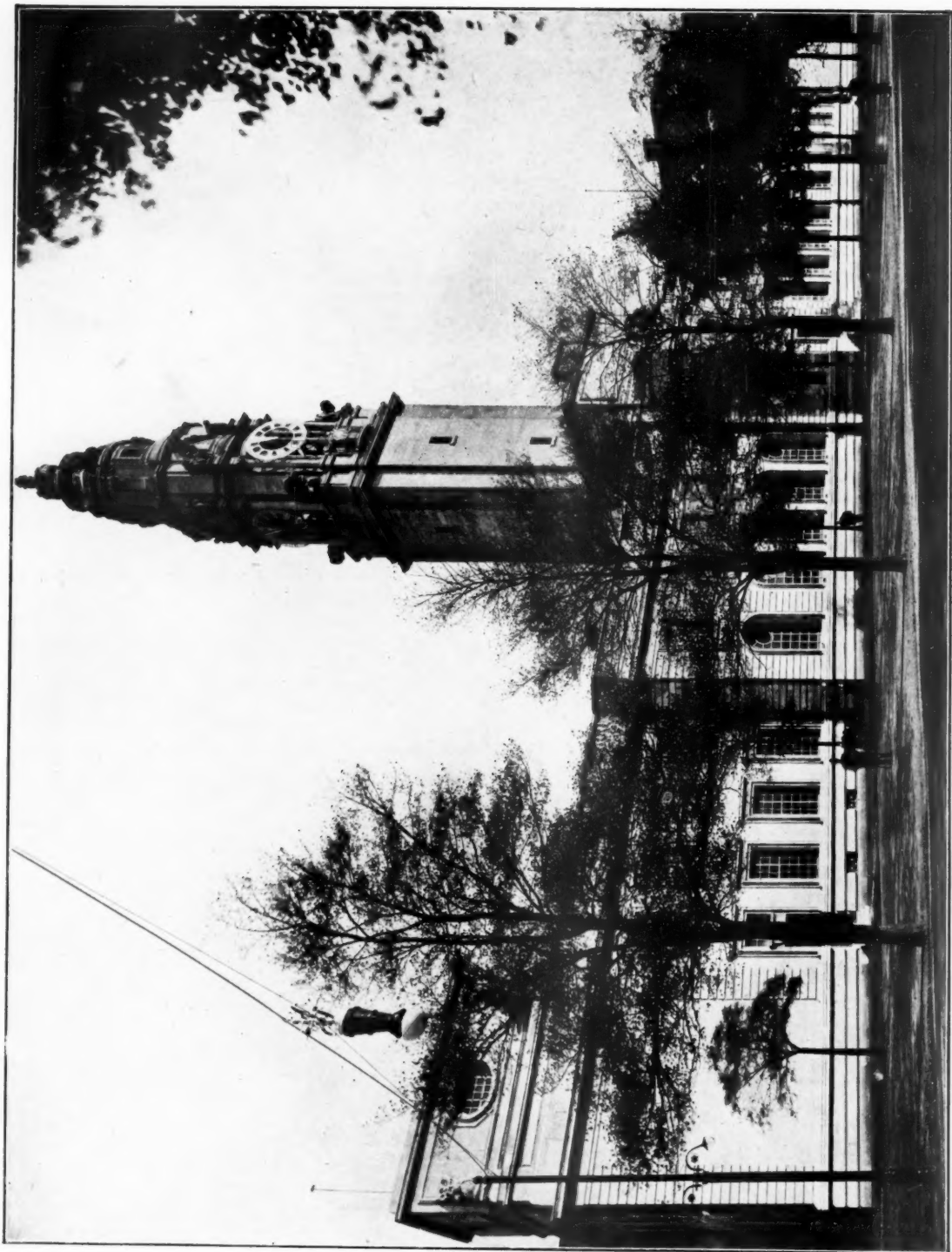


THE ARCHITECTURAL
REVIEW, NOVEMBER,
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NO. 144.



THE LAW COURTS, CARDIFF.
LANCHESTER AND RICKARDS, ARCHITECTS.

Photo: T. Lewis.

Notes of the Month.

*Apotheosis of the Pickaxe—Shakespeare's Globe—Unideal Homes—The Crosby Hall
Proposals—Mr. John Belcher and the Wellington Monument—
Undecorative Painters.*



THE apotheosis of the pickaxe is drawing nigh of accomplishment at Rome. The ground between the Arch of Constantine and the Porta S. Sebastiano—a region that, containing some of the richest and rarest of ancient vestiges, is therefore known as the *zona monumentale*—is likely to be expropriated as an archæological park. The Commission appointed to promote this object has presented its scheme to the Italian Minister of Education, and has good hope that the opening of the archæological park will form an important item in the Jubilee celebrations of 1911. The interior of the Colosseum, which is just outside the monumental zone, but is closely associated with it, is, the Commission proposes, to be thoroughly excavated; an attempt is to be made to use again the Meta Sudans as a fountain; and the waste space adjoining the Temple of Venus and Roma is to be set in order by raising the fallen columns and planting a short avenue of trees. The most important proposal is the lowering of the roadway through the Arch of Constantine; the base of the arch being now hidden by the accretion of centuries. The original level of the fourth century is sought, and it is further proposed to continue the exploration of the drains of the Baths of Caracalla, in order that the original level of the buildings may be shown. It is also proposed to clear, by demolishing the small property that intervenes, the course of that portion of the old Via Appia lying between Porta Capena and Porta S. Sebastiano. This is a strong programme, and if the Italian Government can be induced to sanction and support it, the students of classic architecture may thereby chance to find the sources of knowledge richly augmented. If the architecto-archæological treasures of Rome are not yet fully revealed, it is not surprising to learn that the indefatigable Professor Flinders Petrie confidently anticipates further rich rewards of his delvings at Memphis. In recounting at the London Institution the other day the results of his recent labours at Memphis, he stated that now all four sides of the temple of Ptah have been traced;

and that in the front court of the temple of Proteus, which temple is described by Herodotus, there have been unearthed some beautiful lotus capitals of the pyramid age, removed from earlier buildings. Next spring the remainder of the temple is to be cleared, with, it may be hoped, results that will add materially to our knowledge of almost the earliest architecture that is worthy of the name.

* * * * *



MURAL tablet that is of unusual interest, both in subject and treatment, is that which is destined to mark the site of Shakespeare's Globe Playhouse on Bankside, Southwark. The tablet, of which a small model has been prepared by Professor Lanteri, from designs by Dr. William Martin, F.S.A., will be executed in bronze, and depicts Bankside as it was in the days of Shakespeare, with the Globe Theatre set in the foreground, in the midst of field and woodland. A medallion showing the Droeshout version of the head and bust of the poet occupies the upper left-hand corner of the tablet, which is lettered, "Here stood the Globe Playhouse of Shakespeare, 1598-1613. Commemorated by the Shakespeare Reading Society of London, and by subscribers in Great Britain and India." It is to be hoped that the committee will have no difficulty in obtaining the modest sum of £300, which is all that is required to cover the complete cost, including that of cleaning and maintenance. The playhouse that is to be thus commemorated is perhaps not very extravagantly acclaimed as "the most celebrated theatre the world has ever seen"—celebrated, that is, by its association with Shakespeare, who, in partnership with the Burbages, owned at one time both the original Globe as well as the Blackfriars Theatre, which latter was on the opposite bank of the Thames, not far from the present *Times* office, and probably on the site of what is now Apothecaries' Hall, in Water Lane. The Globe Theatre

on Bankside, Southwark, was built of wood, which, so the story goes, was procured at the point of the sword. Burbage, who was originally a carpenter, had built a theatre in Moorfields on leasehold land. When the short lease expired, difficulties arose as to renewal, and the ownership of the fabric was disputed. Burbage, denied both renewal of lease and possession of the materials, was not, however, a man to be trifled with. He assembled an armed band, who, in spite of active opposition, demolished the theatre and carried the materials to Bankside, where they were re-erected to form the famous Globe Theatre, in which Shakespeare ultimately acquired fame and fortune. The theatre was probably octagonal in shape. It was also roofless, as theatres apparently remained until the days of the play-loving Pepys, who, if recollection serves us, relates how the pittites were, upon occasion, put to much discomfort by showers of rain. As to the construction of London's early playhouses it would be interesting to obtain much more information than is at present available. Mr. T. Fairman Ordish, F.S.A., in his "Early London Theatres," does his best to reconstruct the Rose, The Theatre, the Curtain, the Globe, and the rest; but probably a trained architect, who to professional acumen should add archæological intuition, would be able to evolve or infer many interesting particulars beyond those that are derivable from a more superficial view of the scanty records. The proposed tablet is to be fixed on one of the walls of Messrs. Barclay and Perkins's brewery, which can (and does advertisingly) boast further of a quasi-literary association with Dr. Johnson; for it was here that, acting as agent for the Thrales, Johnson, impatient of haggling, bellowed out, "We are not offering you a parcel of vats and tuns, but the potentiality of wealth beyond the dreams of avarice." The proposed tablet will be 5 ft. 6 in. by 3 ft. 6 in.



N a limited sense, the happiest feature of the Ideal Home Exhibition at Olympia was its alluring title; which, however, was by no means adequately or satisfactorily realised. But, the exhibition having been organised by the chiefest apostles of the New Journalism, everybody understood quite well that the title was without prejudice to the matter! From the architectural point of view the exhibition was uninspiring and altogether unimportant. The trail of the serpent was over it all. It utterly lacked the dignity and serenity of disinterested endeavour, and was in

fact very little more than an ingeniously conceived device for enlarging the opportunities of the enterprising advertiser of merchantable wares. The competitive designs for houses to cost, respectively, £500, £750, and £1,000, were, on the whole, of fair average merit, but yielded no more striking general impression than that the average architect is completely baffled by the seemingly simple problem of where to put the kitchen range in order that the cook shall not be compelled to stand in her own light! The first-prize designs in the several classes (in which the winners were, in the order of the above-mentioned figures of cost, Mr. Arnold Mitchell, Mr. Frank Bromhead, and a gentleman whose name had not been disclosed when this note was written) showed fair plans and simple elevations. Their selection for the chief awards was of course due to the assessor, Mr. E. L. Lutyens, F.R.I.B.A.; but the public were invited to record their preferences, and there may possibly be some sort of interest in watching the upshot of this lottery. The popular verdict is not utterly valueless, for it must tend either to strengthen one's faith in the supposed growth of public taste, or to confirm one's fear that, architecturally, the Ideal Home Exhibition was altogether a vain show, entirely destitute of educational value for either the profession or the public.



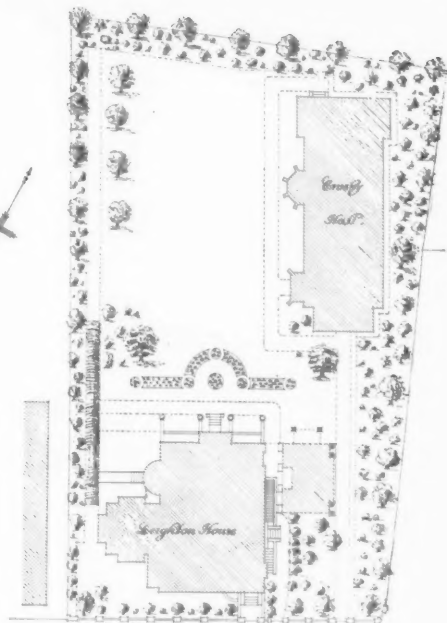
THERE is still some uncertainty as to the ultimate fate of Crosby Hall. The Leighton House Executive Committee are yet prepared to give shelter and honour to the old Hall amidst delightful surroundings and for the benefit of the public. A stretch of green lawn would face it and shady trees surround it. It is suggested by Mr. Belcher, who has developed the scheme for the Committee, that the Hall should occupy a site as shown on the accompanying plan. It is true that it will not face the street, but this is no disadvantage, and, as is well known, no part of the original building was visible from the street. Mr. Belcher's drawings represent the Hall as it existed, and it would be entered by the public at the same end and place as it was originally entered. As will be seen by the plan, a straight path would lead up to it from the street. Mr. Belcher has added supporting ends to the building, which will contain committee and other rooms and a staircase to the gallery. All the original features have been carefully retained, and much authentic information obtained from the valuable

work published by Mr. Philip Norman on this interesting building confirms the views taken by Mr. Belcher on many points. It may be noted that the scheme proposed makes it quite evident which portion is the original and which are the modern additions. These are quite distinct, and are faced with red bricks; the contrast afforded should add to the charm and beauty of the old work, and secure a suitable setting to the old Hall.

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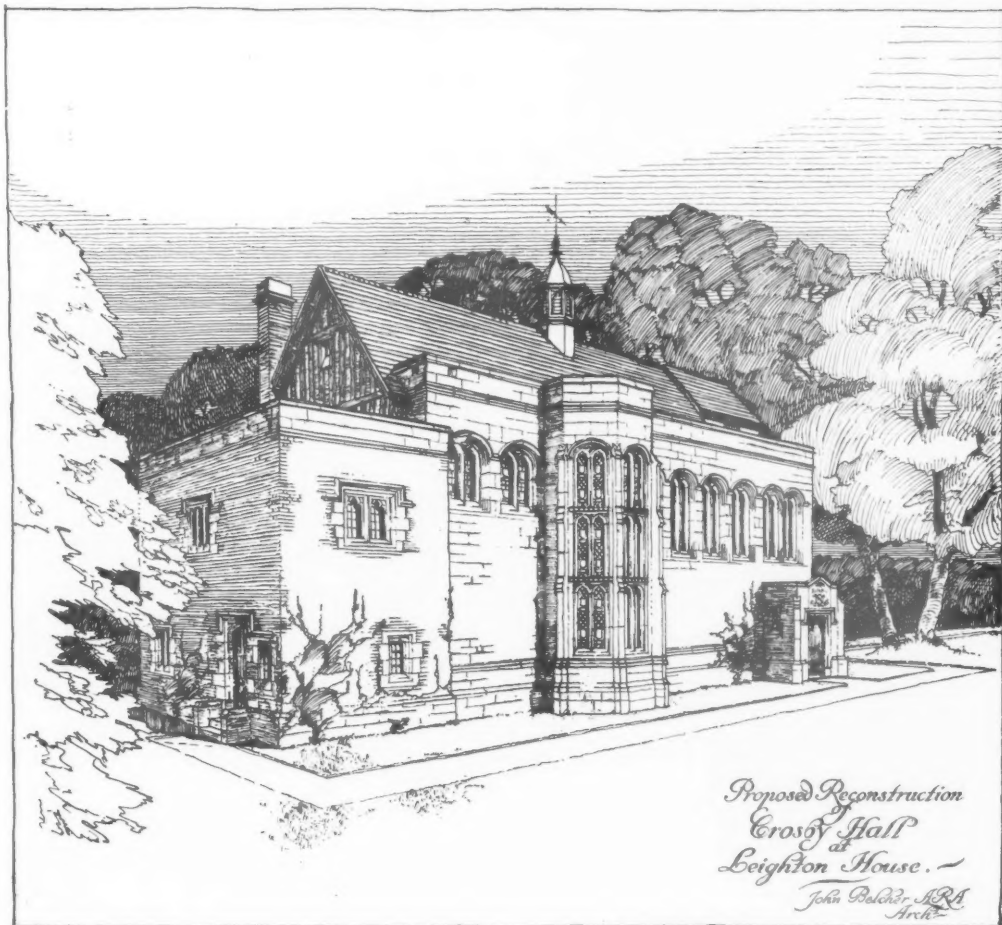


HE troubled spirit of Alfred Stevens still makes frequent apparition in the Press, and no doubt will continue to haunt us until justice is done to his art and memory by the worthy completion of his Wellington monument in St. Paul's. That consummation may never be attained unless, as Mr. John Belcher has pointed out, immediate steps are taken to secure the sketches and studies that are in the possession of the still surviving contemporaries of Stevens.



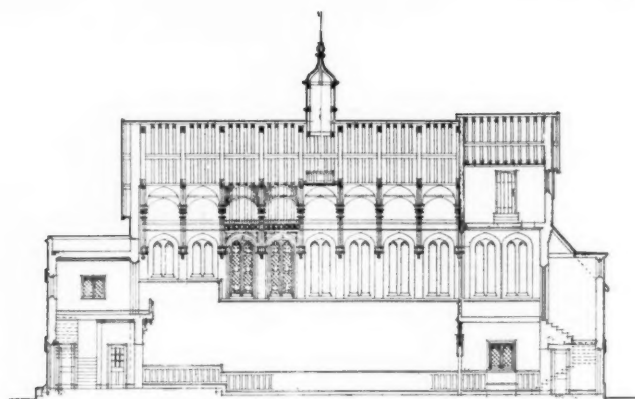
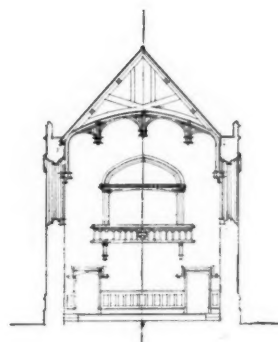
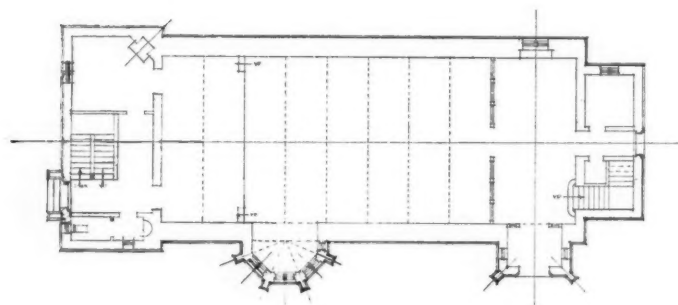
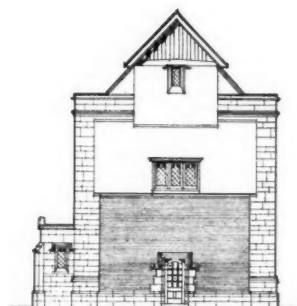
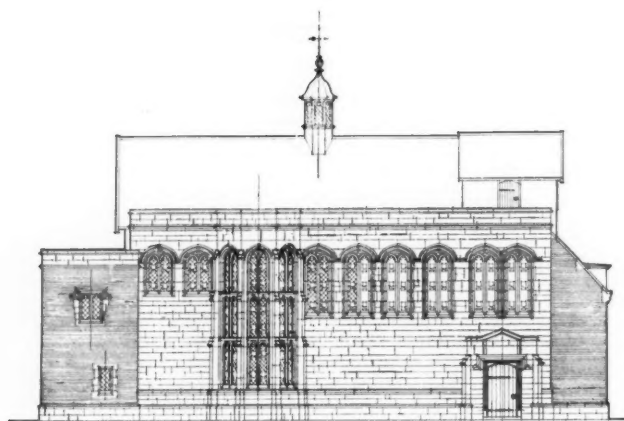
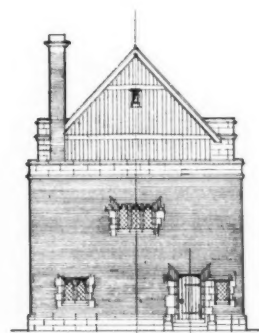
Block Plan

Hall of Trees



Proposed Reconstruction
Crosby Hall
Leighton House.

John Belcher, R.A.
Arch.

*Longitudinal Section**Cross Section**Scale of Feet**Plan**South Elevation.**Scale of Feet**West Elevation**North Elevation.**Scale of Feet:*

THE LEIGHTON HOUSE SCHEME FOR CROSBY HALL.

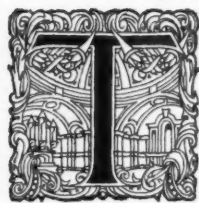
JOHN BELCHER, A.R.A., ARCHITECT.

The recent death of Mr. Hugh Stannus is a sad reminder that those who were in touch with Stevens are a dwindling band; and obviously in such a case, even when the documents are not dispersed, much valuable personal information is irretrievably lost. Mr. Belcher's observations did not include any reference to a book of "Drawings of Alfred Stevens" that was being reviewed almost simultaneously with the publication of Mr. Belcher's letter. Of course, this collection makes no pretensions to completeness. Stevens, it may be supposed, must have thrown off hundreds, perhaps thousands of such sketches; and those reproduced in the book seem to be mainly, if not exclusively, confined to the examples that are preserved in one or other of our public collections—in the British Museum print-room, at the Victoria and Albert Museum, or at the Tate Gallery. Where are the rest? Many, no doubt, are cherished in private cabinets; others, especially the more crude of the often very hasty and rough sketches, are perhaps unidentified, and in danger of the destruction that has doubtless already befallen many of the series. Even if the entire collection could be assembled, there would remain the embarrassment of selection; and this is a matter in which the advice of Mr. Stannus was of such unique value that it now seems as if it would be best after all to depend trustfully on the intuition of some sympathetic disciple of Stevens. The nice question of which way the group is to face—east or west—has proved somewhat troublesome; and the purely material difficulties of the situation are hardly less harassing. Mr. Belcher has been informed by Mr. Somers Clarke, F.S.A. (formerly surveyor to the cathedral), that the "mass" above the arch is not solid, but only a hollow box of thin marble, which, in Mr. Clarke's opinion, would not carry any weight. It could not support the bronze group and its surbase, which will weigh several tons. No doubt it will be easy enough to make provision for the extra load, but the mere suggestion that such a modification is necessary will probably raise the usual public outcry against "vandalism," by which, however, the completion committee need be neither alarmed nor disgusted; censoriousness being more tolerable than apathy. Again, the removal of the monument from a side chapel to its present position has unfortunately resulted in some slight damage. Settlement on its new site has caused some degree of movement at the base, where the marble is broken. This comparatively mild disaster, however, should by no means daunt us, in view of the just accomplished successful reconstruction of the statue of the Virgin at St. Mark's, Venice, which, by the fall of the Campanile, had been shattered into sixteen hundred fragments!



THE commonsense philosopher who within the last few months has, at fairly regular intervals, discoursed so delightfully in the *Times* on various aspects of art, has succeeded in striking a new and a welcome note. Art criticism, too apt to be either pessimistic or rhapsodical, may occasionally be both; but this particular writer is at once hopeful and rational. Moreover, he eschews the preciosities of diction that are at once so dear to the common run of art critics, and so detestable to the plain man. His habit of keeping to the pedestrian way, and of leaving no doubt as to his meaning, is probably a scandal to the elect and precious; but it may help the average *Times* reader to realise that, after all, art and sanity are not necessarily antagonistic. One may not always agree with the writer's judgments; but one can at least always understand them. In a recent leader the writer attempted to account for the curious phenomenon that while the supply of pictures is always increasing, the demand for them is constantly lessening. The reason is, he says in effect, but without essaying the paradox, that people care less for pictures and more for art. Formerly, art meant pictures and but little else; but now "we see that there is, or ought to be, art in many other things, and satisfy our desire for art in many other ways. . . . In fact, we are learning, however slowly and imperfectly, that the function of art, so far as it concerns a private person, is to decorate; and we can get both cheaper and better decoration than pictures." Indeed, the public, and many painters, have forgotten that pictures ought to be decorative! "Lesser painters lose all delight and purpose in the mere struggle to present facts. The lesser Italian Primitives, who painted according to a settled decorative convention which did not include much illusion of reality, . . . had a reason for their existence. The modern painter has no reason, since he can only paint for us things that we can see better by looking out of window." There are, he contends, multitudes of painters who are merely skilled workmen, producing a kind of art that the public does not want; and, boldly adventurous, he hopes that the improving appreciation of beautiful things may gradually lead these "stickit" painters or their like to forsake picture-making, and to adapt their art-craftsmanship to more various and more desirable objects. This last recommendation smacks strongly of Ruskinism. The difficulty is that while it is easy to persuade the ambitious house-decorator that he is an artist, the reverse process is, humanly speaking, impossible.

Round and About in Paris.—II.



THE few minutes which we wait in the main hall of the Sorbonne while the *concierger*, or rather his wife, fumbles for her keys, which are always mislaid, may be well spent in scrutinising the original and very suitable details and observing the ingenuity with which the staircases just behind are arranged and lighted.

It is a fine staircase hall, with walls covered with paintings and the first storey treated with a Corinthian order in stone, through which we pass into the most notable auditorium to be seen anywhere—even remembering the fine interiors of the theatres of the Palais de Versailles and of the Opéra Comique, of the great hall of the Trocadéro and that of the famous theatre at Bordeaux; for this hall is not only a masterpiece of decorative and constructive architecture, planned with an eye keen to the subtleties of beauty of line, form, and colour, but is as near perfection as may ever be attained in the properties and qualities of acoustics, lines of vision, seating, lighting, heating, ventilation, access and egress. Nor is any of this the product of mere accident; it is all the result of painstaking study and is the practical demonstration of elaborate theory. The late Professor J. Guadet, in his second volume upon the "Theory of Architecture," gives at length a description of M. Nénot's experiments and the formula at which he (Nénot) arrived as the outcome of his study of acoustics—a formula which Professor John V. Van Pelt, of Cornell University, U.S.A., also gives, apparently as original matter, in his book, "A Discussion of Composition as Applied to Art"—a book which, by the way, is evidently written around notes taken at Professor Guadet's lectures at the École des Beaux-Arts, and is useful to English students as giving in the English language many valuable points raised and discussed by the late Professor of Theory at the Beaux-Arts. We have but little time to look at pictures, otherwise we might spend an hour or more upon the study of a very beautiful decorative panel in the wide elliptical *niche* back of the rostrum of this amphitheatre—a panel which, to the writer, is the most pleasing of the many great works of that ablest of modern painters, Pierre Puvis de Chavannes. One could spend the whole week-end in the Sorbonne and only see half of its multitude of interesting features. But we must keep to our plan of seeing the old monuments first, and go on our way.

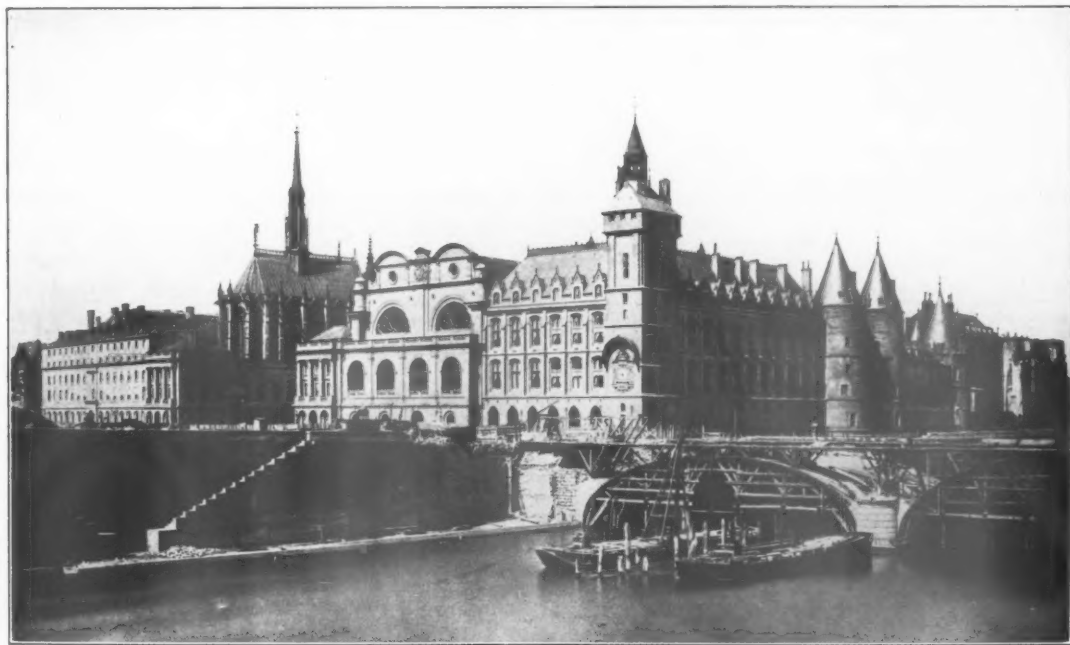
We have not far to go. We cross the Rue des Écoles, and a short turning brings us to the gate of the Hôtel or Musée de Cluny. The Hôtel de Cluny was built, so Baedeker tells us, somewhere about the year 1500 by Benedictine monks. It is a fine specimen of late French Gothic architecture with Transitional details which has been preserved practically intact. The large gate in the battlemented wall (shown last month) is the principal entrance, which we use to get into the small courtyard, off which open the entrance to the Hôtel itself and another through which we shall pass into the garden, for it is not safe to enter when one's time is short. Often, often! I have gone in for half an hour, but left minus a franc with which the *gardien* has been soothed who was kept waiting a few minutes when closing time came. This "collection" is a storehouse of treasures which give to the experienced architect much of the delight displayed by the female American public-school teacher who, after saving for years, comes to England to feed her starved soul (for a week) upon the "junk" in Westminster Abbey and her starved body at an A.B.C.; or again when, after being in Paris for the week-end, before returning to her native or adopted land she walks along the Avenue de l'Opéra gazing into the glittering shop windows, dear to her heart and too dear to her pocketbook, and is conscious that she will be able to tell a class of credulous, horrified, half-grown children, what she "personally observed" of the "atrocious immorality of the French," which will consist of the absurd rubbish that she read on board ship in some cheap obscene novel purchased at some shady place in New York. We are sure to encounter this person at the *table d'hôte* if we stay at the *pension*; and, if we "do" the museums, though we may not air the fact for the edification and to the disgust of the *pensionnaires*, as the school-teacher is sure to do, we shall feel ourselves akin to her in the possession of what are not impressions, but only false, confused fancies. If we were to rush hurriedly through the rooms of this splendid old house merely glancing at the works which entice our attention, call forth and at the same time defy emulation, we might carry away with us an insane desire to get back to the draughting board, and produce works—which for the moment we are confident we can do—that shall equal or surpass these. It is certain, nevertheless, that until we have seen much more of Paris we shall attempt nothing of the kind. We should not get far before our enthusiasm would begin to abate, and we should find

ourselves falling into that state of depression of which we suspect Gilbert when, in spite of his own great achievements, we find him saying of the works of Phidias and his tribe: "*Au quoi bon* in the face of such masterpieces to attempt anything!" What, indeed! Here is a chest upon which some great sculptor has lavished the best ten years of his life; next to it a mirror-frame which the deftest hands in Paris of to-day could not duplicate within two years; adjoining this a cabinet the like of which no modern millionaire knows enough of modern artists to be able to commission without being certain of disappointment. Let us then by all means leave the museums until we can devote leisure weeks, months—years if possible—to visiting them. Back to the land! out to the garden, where we can get a back view of the old Hôtel!

Between the Hôtel de Cluny and the Boulevard Saint-Michel are the remains of the Thermes of Constantius Chlorus, whose palace and baths formerly occupied the site of the present museum. The palace built by Constantius became the royal residence of the early French kings, and remained such until it was transferred to the Île de la Cité.

Although we are less than a quarter of a mile from our starting-place, something tells us it is about time for luncheon—perhaps it is the sign of Duval at the corner of the Rue de l'École de Médecine, or the bakery opposite it without signs other than a large pile of very long loaves heaped near the door, and a great tray of *bouchées* wrapped in

tinfoil. The Boulevard is full of lads with a roll in one hand and a *bouchée* and a book in the other, munching as they go back to their work at the Lycée Saint-Louis just above the Rue Racine, into which is pouring a stream of other young fellows from the École des Arts-Décoratifs, augmented by still others from the École Pratique, a part of the École de Médecine; more are scurrying along in both directions from the various *ateliers* of the École des Beaux-Arts, from the École Polytechnique at the Square Monge, and the École des Mines adjoining the Luxembourg Gardens higher up the "Boul-Mich." If we try Duval's we shall do ourselves well. There are no similar restaurants in London, and there are few as good. One is given a slip of paper as he enters, upon which the amount of his bill is, later, marked by the waitress—waitress of a most unfamiliar type to the Britisher, in a black dress, a small white cap, and a large white apron; she may be fair or may be dark; she is sure to be fat, and certainly forty—or more. What interests us most is that it is well known that these old girls see that their own tables do not get slighted, and I fancy they do not suffer for the pains they take to satisfy the clients of the *maison*. The price of the meal is moderate, and the tip from 30 c. to 50 c. (3d. to 5d.); then, following the immortal prescription of Mr. Pepys, "after paying the reckoning, &c., set out." First, to the Boulevard Saint-Germain, where we turn east as far as the little Rue des Prêtres (opposite the back of the



THE PALAIS DE JUSTICE AND SAINTE-CHAPELLE,
SHOWING THE PONT AU CHANGE IN COURSE OF CONSTRUCTION.

Cluny), which leads to the picturesque old church of Saint-Severin, then *via* the Rues Saint-Severin and Saint-Julien le Pauvre, past the old church of the same name (which is not much to see except for the side-apses and the choir), and turning again to the right, arrive at the south end of the Pont au Double, which leads past the front of Notre-Dame, and cross to the Île de la Cité and into the Place du Parvis Notre-Dame.

Of all the creations of the Gothic period this great cathedral is acclaimed by common consent to be the greatest. Fergusson selects for description in his "History of Architecture in all Countries" the four great typical examples of Paris, Rheims, Amiens, and Chartres. "Paris," he says, "is the oldest, the foundation stone having been laid 1163, the high altar dedicated 1182, interior completed 1208, and the west front finished about 1214."

Charles Herbert Moore in his excellent book "Gothic Architecture" says: "The great difficulty in attempting to describe the architecture of Paris during the glorious period of the 13th century is really the *embarras de richesses*"; and of the period generally to which much of what we are seeing belongs: "Not even the great Pharaonic age in Egypt, the age of Pericles in Greece, nor the great period of the Roman Empire, will bear comparison with the 13th century in Europe, whether we look to the extent of the buildings executed, their wonderful variety and constructive elegance, the daring imagination that conceived them, or the power of poetry and of lofty religious feeling that is expressed in every feature and in every part of them"; while again he refers particularly to the building we have come to look upon thus: "Of all the great cathedral façades of this epoch the most important in point of sculpture is that of Paris; it exhibits the finest work of the French carvers during the entire first quarter of the 13th century. Not even Amiens affords so fine a display of the Gothic genius in this branch of design."

Professor Hamlin in his "History of Architecture" tells us that "it was built by Maurice de Sully . . . on the site of the twin cathedrals of Sainte-Marie and Saint-Étienne, and the choir was as usual the first portion erected," and "the completeness, harmony, and vigour of conception of this remarkable church contrast strikingly with the makeshifts and hesitancy displayed in many contemporary monuments in other provinces."

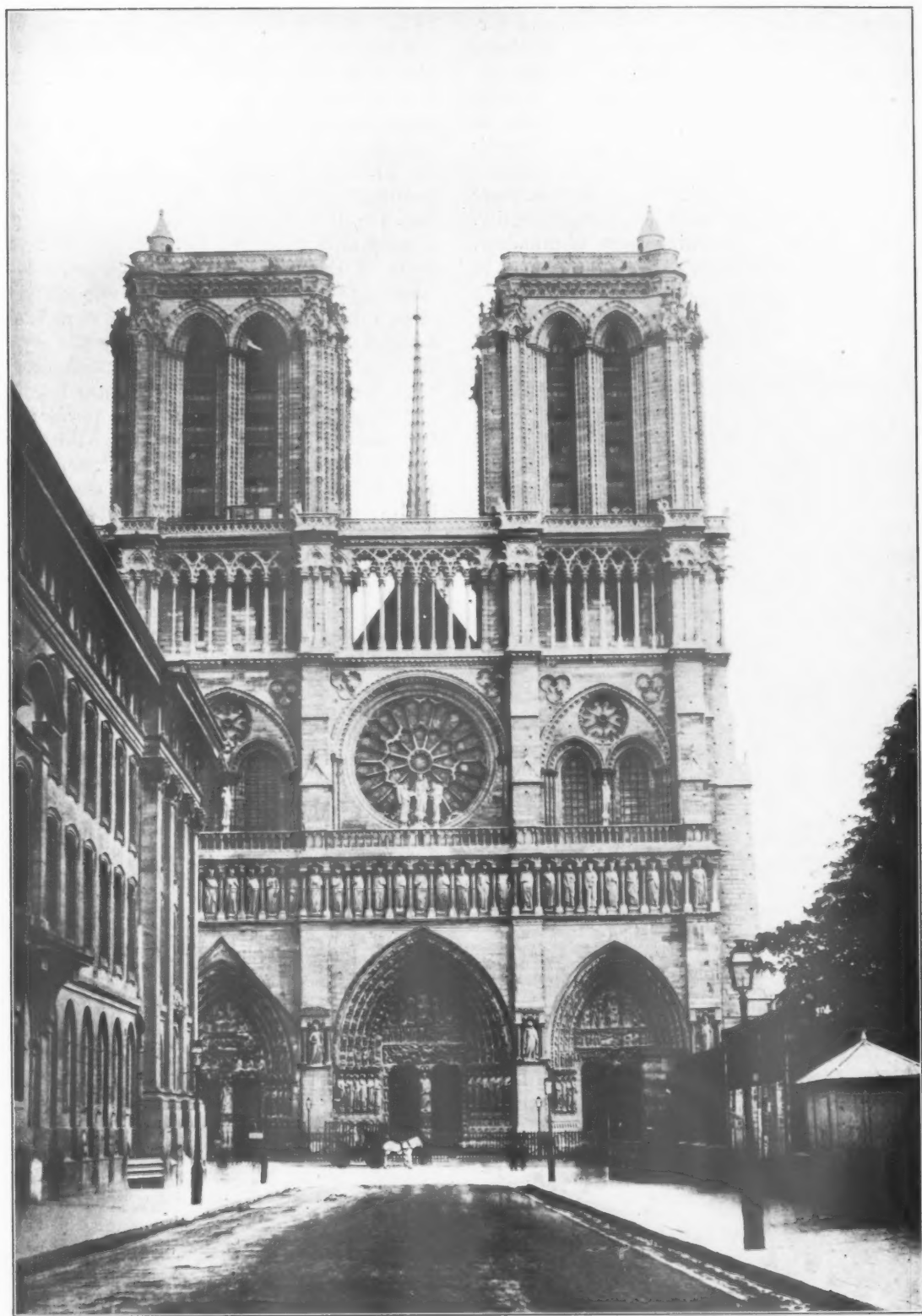
Viollet-le-Duc has given a whole "Discourse" upon its "rational" construction, as well as referring to it many times in his ten volumes of the "Dictionnaire Raisoné."

Professor Fletcher says: "The West front is the grandest composition in France, the western gable being hidden by a pierced screen connecting

the two western towers. The three deeply recessed western portals, the range of statues in niches, the circular wheel window, are all characteristic features."

And so on; the compilers of facts, the imaginative enthusiasts, the student who has devoted his life to the study of the style, and the historian who cribs most of his "copy" from the guide books, but who adds his casual comments, seem to be agreed that this is a very fine—on the whole the finest of Gothic works. However unfavourably its nave may compare with that of Amiens or its principal façade with that of Rheims, though it may lack some of the features which are catalogued most completely at Cologne, and it has no such great porch or wonderful stained glass as at Chartres, neither the great advantage of exceptional position as have Lincoln and Durham, nor the charming setting of Canterbury, Exeter, or Salisbury, yet from the general point of view it excels them all.

The Cathedral of Paris stands upon the flat Place du Parvis Notre-Dame as a model of it might stand upon a shelf. There is a growth of small trees in the Place at the right as one stands facing the church; behind it again are more trees and some rather insignificant herbage around the archiepiscopal residence at one side. Opposite to the other side is a row of ordinary Parisian city houses, shops, café, &c., but as we pass along this narrow street we first realise the enormous scale, the impressive quality, the vigorous character, the fitness and strength, and use of every detail. Above us the great gargoyles project boldly out over the pavement, and should we be so fortunate as to witness a shower, the effect of the delicate silver lines against the great black walls of the cathedral, the tiny white splashes from the upper surfaces of flying buttresses against a background of gold and indigo, the bright flashes of the raindrops against the great dark twin openings in the upper storey of the tower, and the drips falling from the bleached ledges across the dark-hued plain surfaces and voids below, causes the eye to travel from these dainty lines to the smaller of the everywhere powerful details, from these to the larger ones, such as the gargoyles and buttresses, pinnacles and finials, the *cheneau*, the cresting, the steep roof, and the *flèche*, black for one moment against a great fleecy cloud, grey-blue the next as the darker storm-clouds sweep by, now with an array of golden high-lights as a ray of sun strikes upon it, and again blotted into a mauve silhouette as the clouds pass away and leave the sky that peculiar tone of yellow only seen in Paris and in the colour-prints of the work of Henri Riviere. One recalls the etchings of Méryon, and remembers sketches by H. Brewer



NOTRE-DAME.

and Henry Kirby of some such effects as are presented by the cathedral in this street, and perhaps, too, the imaginative compositions of Reith, of Moisan, of Halmhuber, and, more so than any, those of the master of the lot—whose work deals with such different subjects, yet approaches so nearly the same impression—Piranesi. There is something about both the side of the church and the works of this artist which creates an atmosphere of mystery, a strange solemnity, a great dignity, an extraordinary, overawing sense of grandeur, power, and permanence. Most of this may be



SAINTE-CHAPELLE.

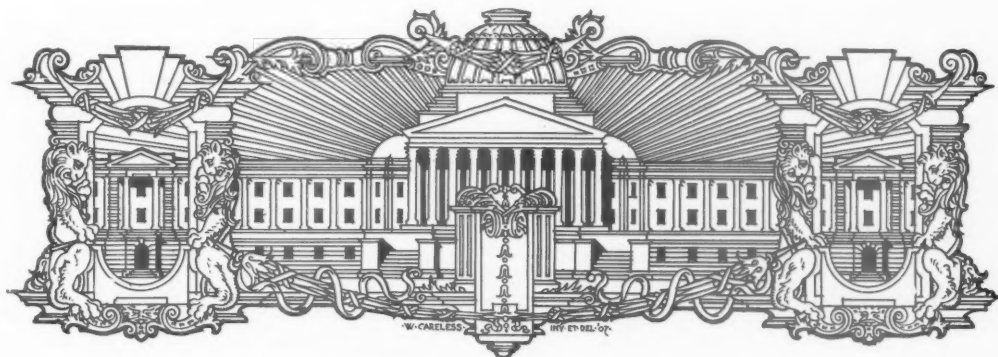
attributed to that fine sense of scale which seems to have been possessed by all architects prior to the beginning of the eighteenth century, and by almost none since the beginning of the nineteenth. It is certainly not due to the mere dimensions of the structure, because, after the enormous office buildings of New York and the huge structures at the St. Louis Exposition, nothing in the way of buildings on this side of the Atlantic is really big; and, too, it is unusual to find anything that is more greatly attractive to the imagination than some of the more picturesque skyscrapers of America; yet none of these could begin to win the respect for their designers that must inevitably respond to the call of this venerable pile on the Île de la Cité. Neither does this vast impression arise from the proximity of very small buildings and consequent domination of a town, as at Chartres or Durham or Lincoln; and it is true that the effect of the west front, as seen from, say, the Pont Saint-Michel, loses in largeness both by the nearness of big modern buildings and the extent of the *place*, as well as by the long spans of some of the modern bridges—for instance, the Petit Pont. This loss, though apparent enough, is not so very real, and once the mind has received the impression obtained from the nearer view—after passing along the little street to the north, resting for a while in the garden behind the *chevet*, taking in the actual dimensions of the light, stone-defying form of the flying buttresses, the magnitude of the slender windows of the apse and clearstory, and walking round the Quai de l'Archevêque again to the Pont au Double—it is an impression that will never be lost. This preliminary inspection given, let us recross the bridge by which we came and retrace our steps as far as the stairs near the Pont Saint-Michel, which descend to the lower or Port level of the Quai likewise named, and, if bales and boxes and heaps of stone do not prevent, walk along the landing until the trees in the corner of the *parvis* screen the entrance arches and are themselves partly hid by the Petit Pont. Beside us move the barges, *paque-bots*, and other river craft; small masts cut across the arch and balustrade of the bridge and stand out against the dark background of trees; a light blue cloud of smoke rises from the funnel of a small steamer on the opposite side; the retaining wall of the Quai du Marché Neuf rises like the wall of an ancient fortress, and a long flight of stone steps runs diagonally across it from the lower level to the angle formed by the juncture of bridge and quay. This is a spot we shall visit several times; now, as the sun comes out after the shower, and the sky has become cobalt with a few soft clouds and is reflected in the rapidly moving water, the bridge

is all a golden glow, and we see it as Gaston Latouche saw and painted it—the Pont Neuf. Above all rise the magnificent towers, the screen-arcade and gallery, the great rose-window and lower gallery (with the free statues) mingling with the tree-tops. Against the sky the towers are white with shadows of smalt; but where the arcade begins and the shadows break into little dots and lines an indefinable grey, graded into a deep purple as it descends, spreads over the façade, which lives, moves, scintillates, in the light of the afternoon sun. One never sees sketches made from this point of vantage—nor photographs, and one wonders why, which wonder does not last any longer than the brief interview which we soon have with the handy and wordy 'longshoreman, who proves to be an *apâché* under another name, whose reputation smells just as bad and his clothes worse. We shall see him later; we have a pressing engagement on the island opposite—not at the Préfecture de Police, the windows of which are staring at us, which would do us no good if we did, but to the little former royal chapel which stands in one of the courts—not a law court—of the Palais de Justice, surrounded by the offices of the Police Correctionnelle. If ever there was a *royal* chapel surely it is this! One almost regrets it is not still the chapel of a king; but as it might in such circumstances prove inaccessible, we may be glad it isn't. We make hay while the sun shines, enter the lower vestibule, mount the small winding staircase in the right-hand corner, and arrive in the domain of a French Aladdin. All we have to do is rub our

eyes, and a chapel, the like of which the world does not hold, arises before us! All is jewelled! The vaulting rests not upon matter, but is stationary in the air; and from its borders fall light ties which support the platform on which we stand—as the ropes of a balloon support its basket! We hope to see the commencement of some great ceremonial, we expect a gorgeous procession of priests and acolytes with gold crucifix and censers, we listen for the first strains of some inspiring mass. None come. Instead, the sun is obscured by a cloud, the jewelled wall becomes but fine stained glass, the ties become slender piers of masonry; we note that the platform is now a well-tiled floor, that the windows are framed in beautiful tracery, that the walls and ceiling are treated in polychromy; in short, we have begun an examination of the architecture, which somebody did some time ago for our accurate guide book. A uniformed *employé* offers us post cards and photographs, and having sold us those which we could not do without, asks if we have seen the chapel below, which in the days following its construction by Pierre de Montereau for Louis IX was used by the domestics of the royal palace; should we not buy photographs at all he might politely suggest that the chapel has a beautiful façade, or that there is a Salle des Pas-Perdus in the adjoining Palais de Justice second to none in France. The lower chapel, too, is well worth seeing; and having seen it, we pay more careful attention to the beautiful exterior, wondering, perhaps, whether at any time it could have been more perfect than it is to-day.

FRANCIS S. SWALES.

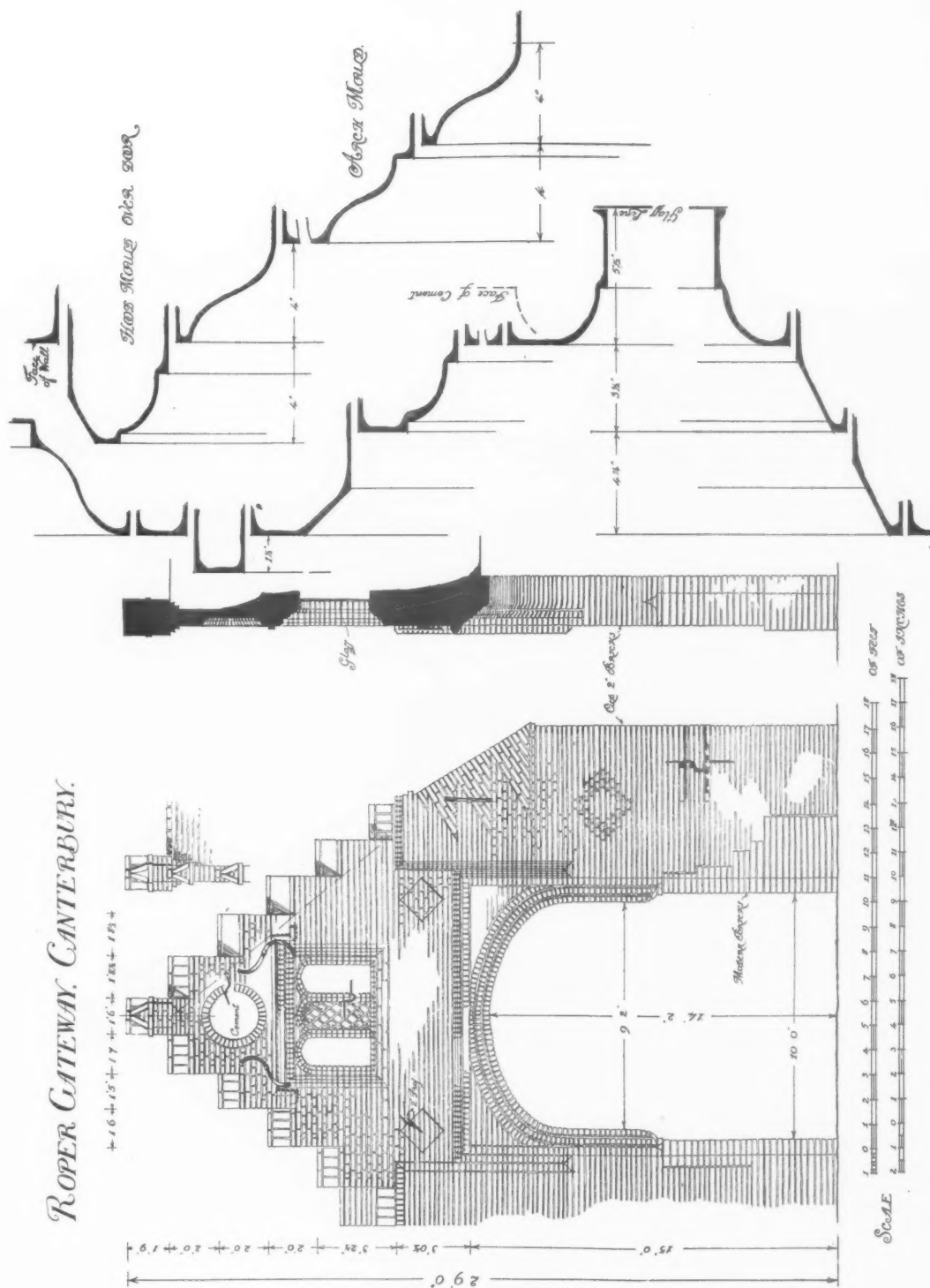
(To be continued.)



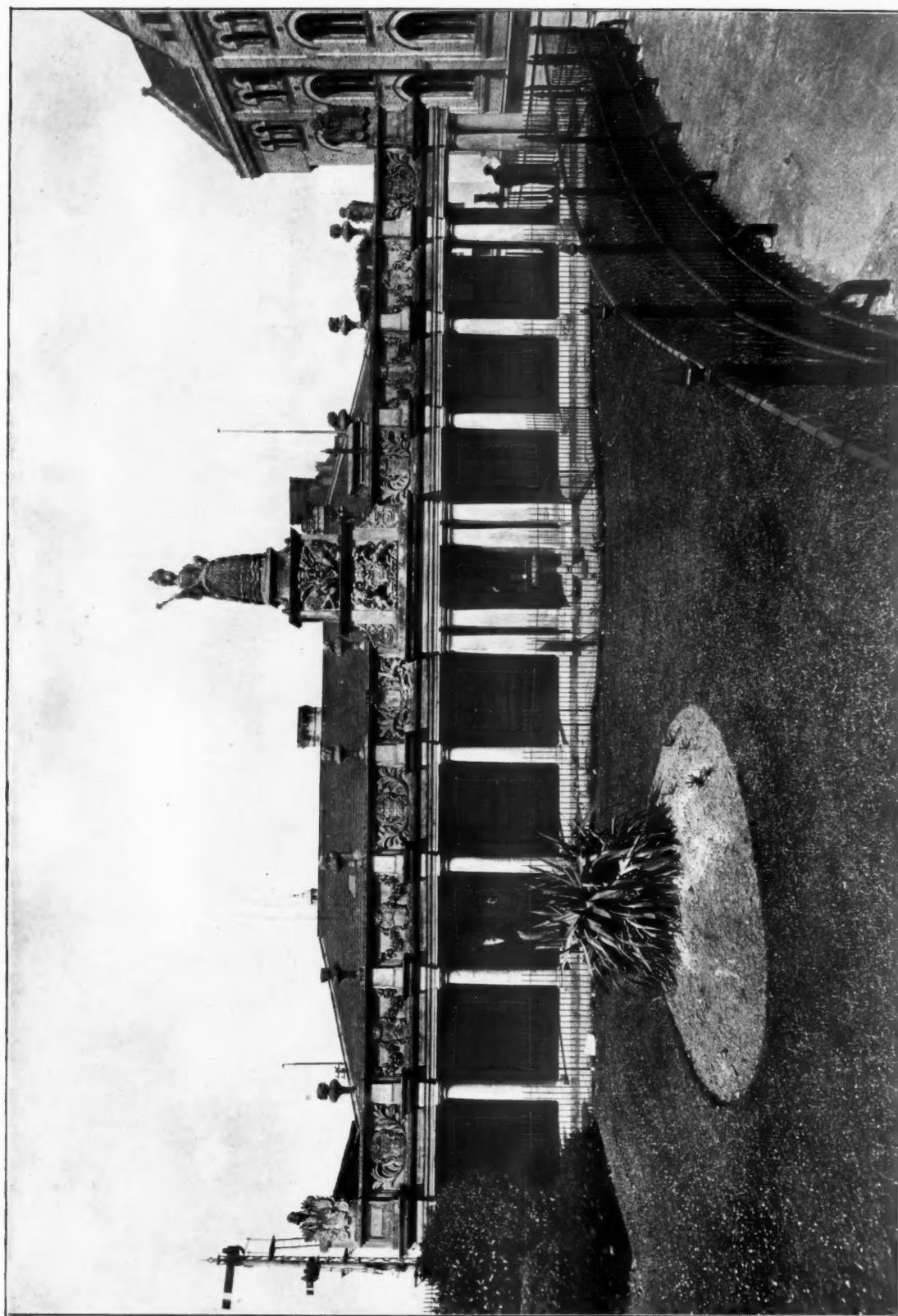
The Practical Exemplar of Architecture.
XXVII.



THE ROPER GATEWAY, CANTERBURY.

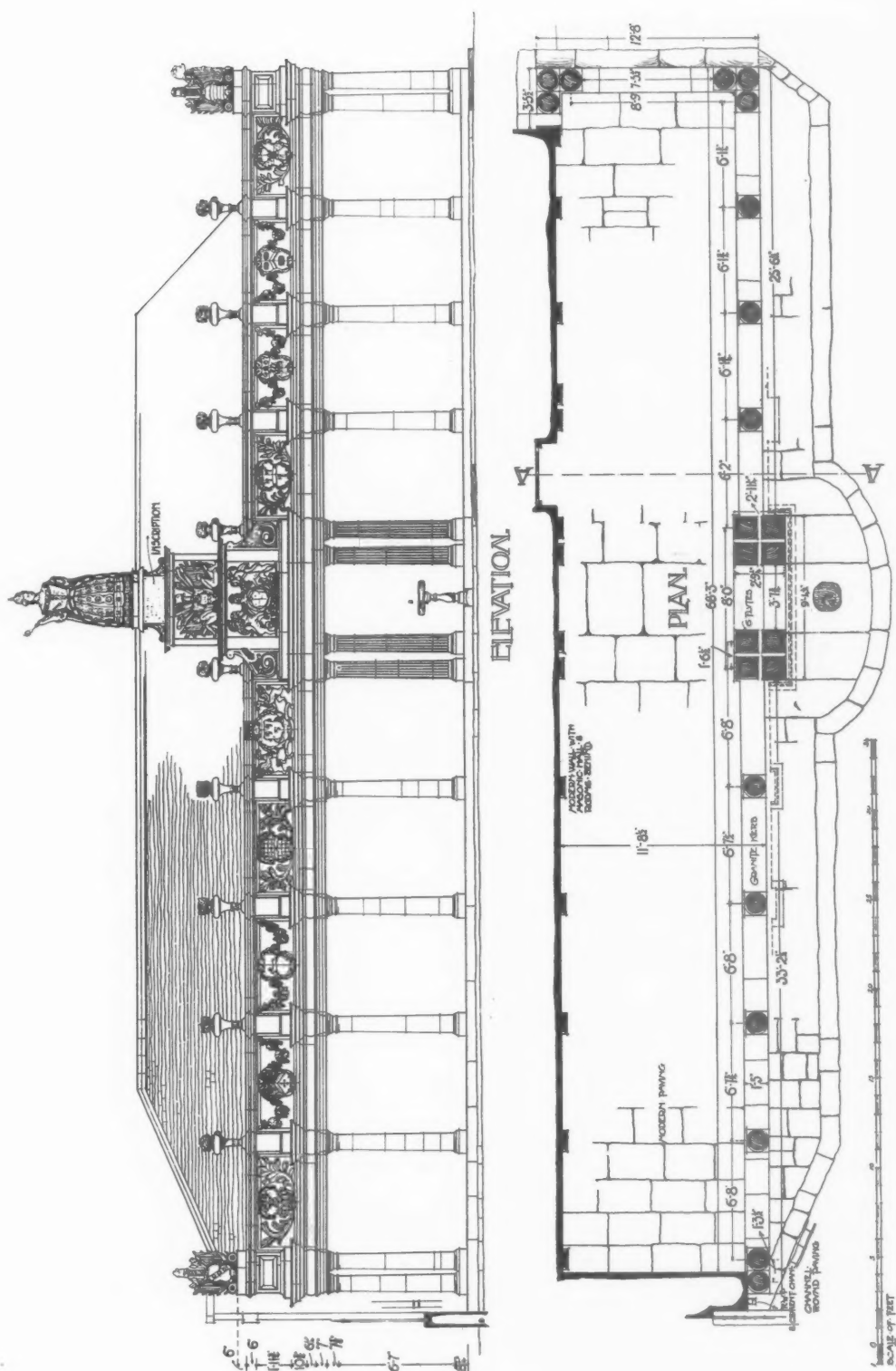


MEASURED AND DRAWN BY R. L. WALL.



QUEEN ANNE'S WALK, BARNSTAPLE. GENERAL VIEW.

Photo : Photochrom Co.

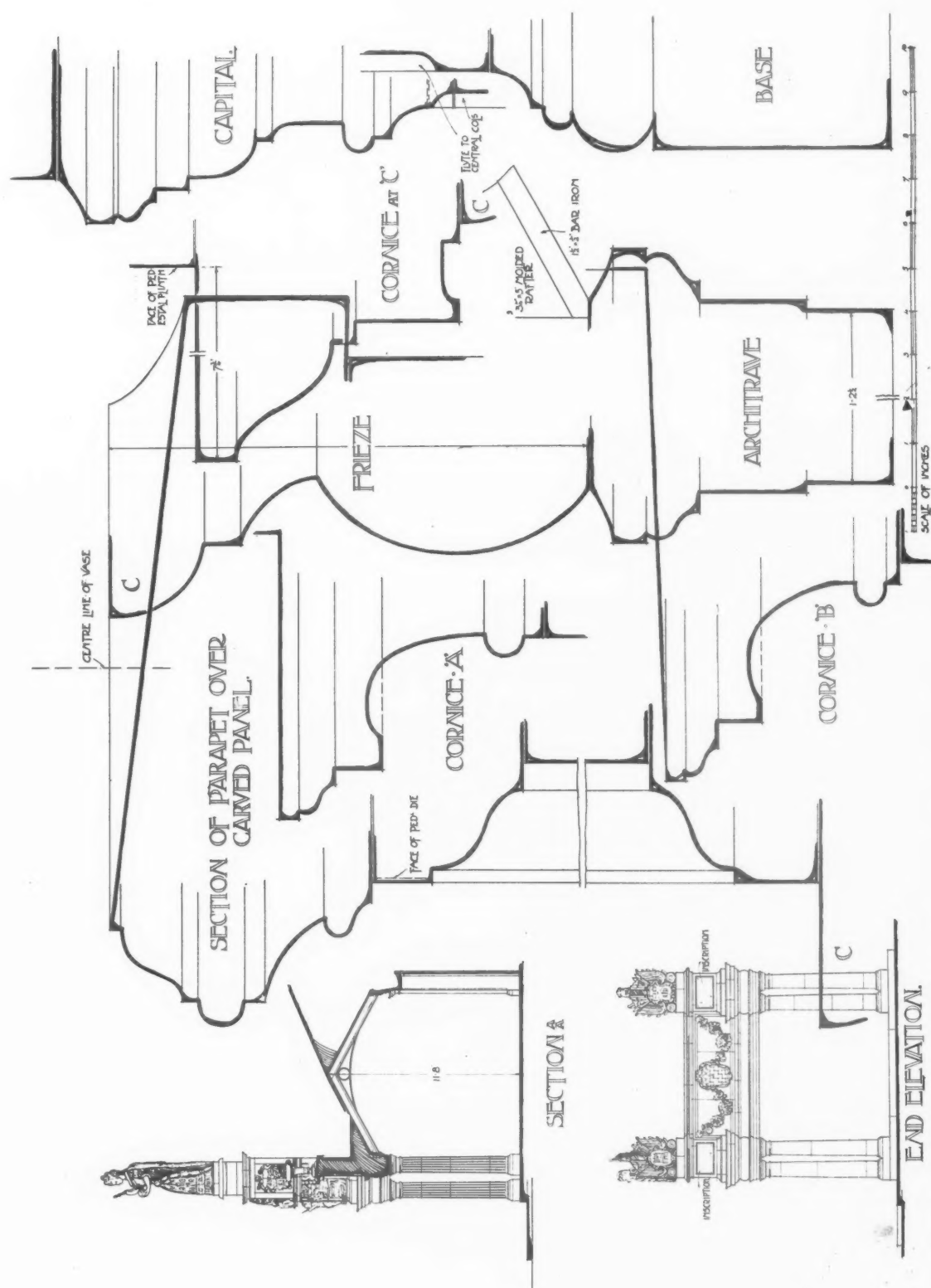


QUEEN ANNE'S WALK, BARNSTAPLE, A.D. 1713.
MEASURED AND DRAWN BY C. F. BUTT.



QUEEN ANNE'S WALK, BARNSTAPLE.
DETAIL OF CENTRE.

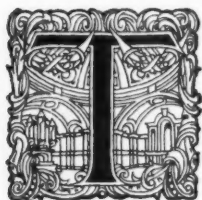
Photo: Photochrom Co.



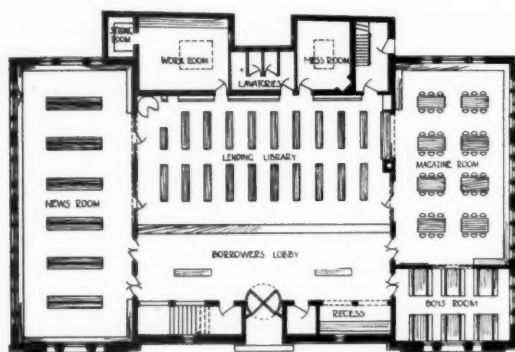
QUEEN ANNE'S WALK, BARNSTAPLE, A.D. 1713.
MEASURED AND DRAWN BY C. F. BUTT.

Some Recent Public Libraries.

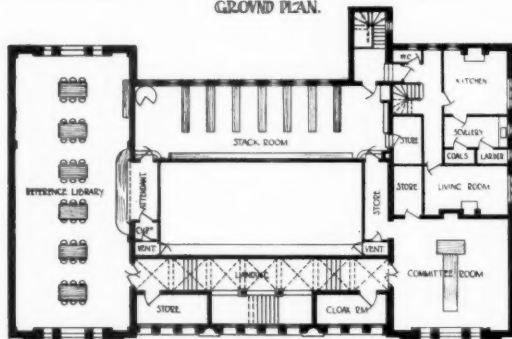
The Central Library, Hammersmith.



HIS building is erected in Brook Green Road, on a sandy subsoil. The frontages are faced with red brick, with Portland stone dressings, and the roofs are covered with Precelly slates. The floors are of fire-resisting construction and are covered with linoleum. The walls of the staircase and the entrance are faced with polished Hopton Wood stone. The joinery in



GROUND PLAN.



FIRST FLOOR.

THE CENTRAL LIBRARY, HAMMERSMITH.

HENRY T. HARE, ARCHITECT.

the public rooms is in wainscot oak, fumed and wax-polished. The architect was Henry T. Hare, and Dearing & Son were the general contractors. The carving was executed by the late F. E. E. Schenck; the stained glass by T. R. Spence and Moore & Co.; the electric fittings by

Nelson Dawson, and the wrought-iron gates, &c., by Starkie Gardner & Co. R. E. Pearse & Co., Ltd., supplied the casements, fittings, and patent glazing; N. F. Ramsay & Co. the door furniture, while the electric wiring was carried out by Higgins & Griffiths.

The Aberdeen Public Library.

The symmetrical portion of the buildings on the right-hand side of the pictures held the original library, opened in 1890 by Mr. Carnegie. It contained three floors of equal area, and provided at the time ample accommodation. The reading-room was in the basement, the lending department on the ground-floor, and the reference-room on the first floor, while off each floor were staff-rooms and other suitable accessories.

After some ten years' experience of the buildings it was agreed to extend them westward. The reading-room particularly was found to be congested, and the stairs to the basement level were difficult to negotiate. Accordingly the whole of the ground floor of the new area was devoted to reading-room purposes. A portion only of the new building was carried into a second storey, and here additional accommodation was found in connection with the reference department.

The style of the extension is in keeping with the character of the original building, and the note of unity has been maintained throughout. Advantage has been taken of the change in the building line and the difference of the floor levels to introduce variety in the details of the front elevation, although these conditions added considerably to the difficulty of designing an addition to an already symmetrical and balanced building.

The front is wholly built of white Kemnay granite, fine axe-dressed, and the roofs are covered with Coniston green slates. The stairs are constructed of Stuart's granolithic steps, and the whole of the furnishings are in American oak.

The architects are Brown & Watt of Aberdeen, and the following are the contractors for the work: Mason work, R. Beattie & Son; carpentry, George Jamieson; slate work, George Farquhar; plasterwork, James Simpson; plumbing, James Monro; painting, W. L. Leslie; steel work, J. A. Sangster; heating and electric lighting, Claud Hamilton, Ltd.—all of Aberdeen.

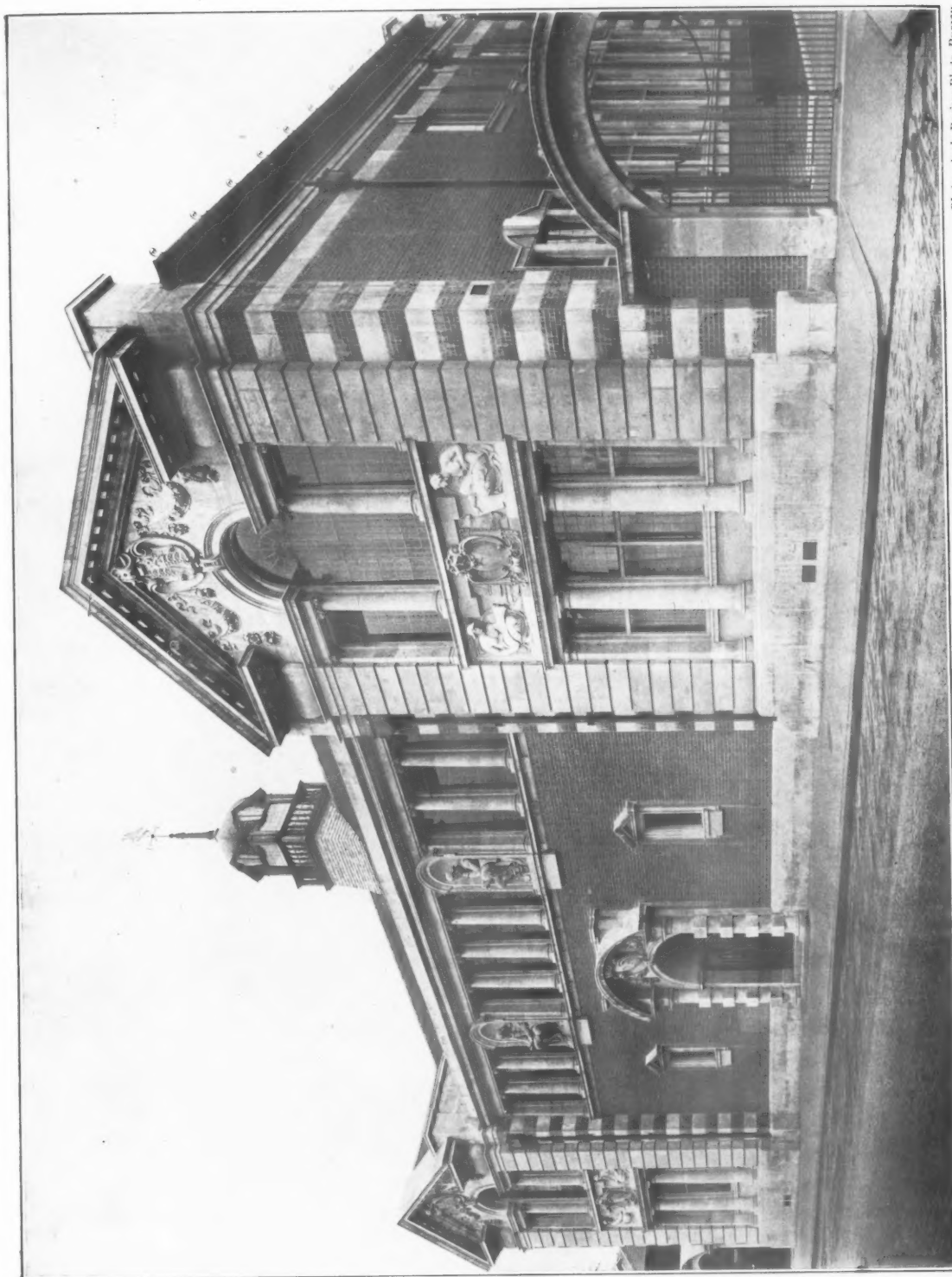
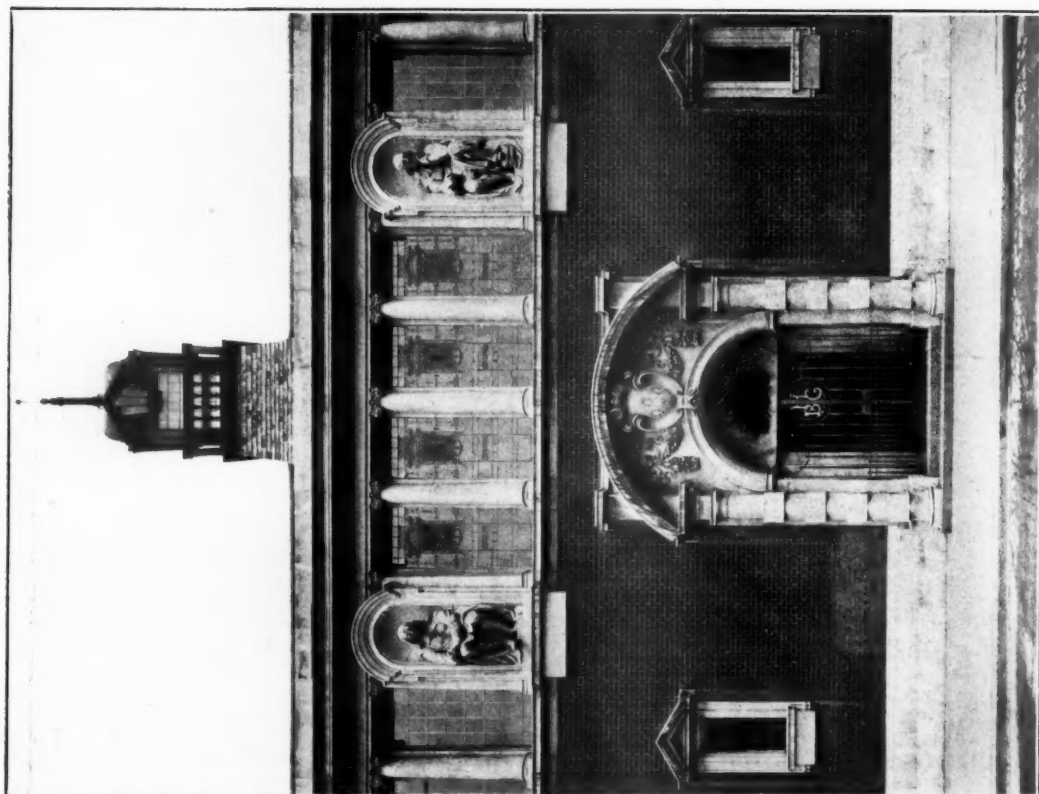


Photo: Arch. Revue Photo Bureau.

HAMMERSMITH CENTRAL LIBRARY. GENERAL VIEW OF THE EXTERIOR.
HENRY T. HARE, ARCHITECT.



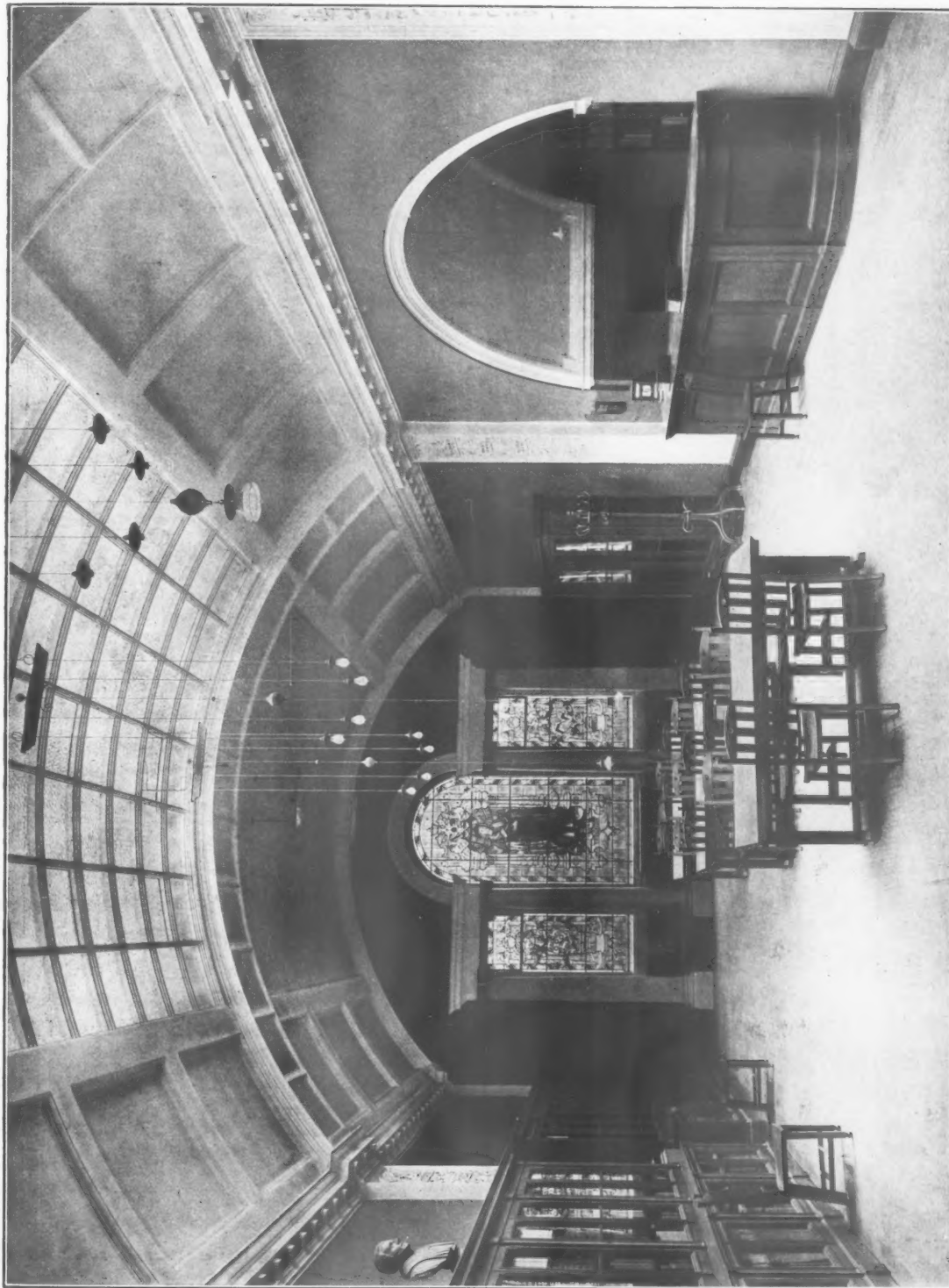
Detail of Entrance.

Photo: Arch. Review Photo, Buxton.



Detail of End Bay.

HAMMERSMITH CENTRAL LIBRARY. HENRY T. HARE, ARCHITECT.



HAMMERSMITH CENTRAL LIBRARY. THE REFERENCE LIBRARY, FIRST FLOOR.
HENRY T. HARE, ARCHITECT.

Photo: Arch. Review Photo, Bureau.



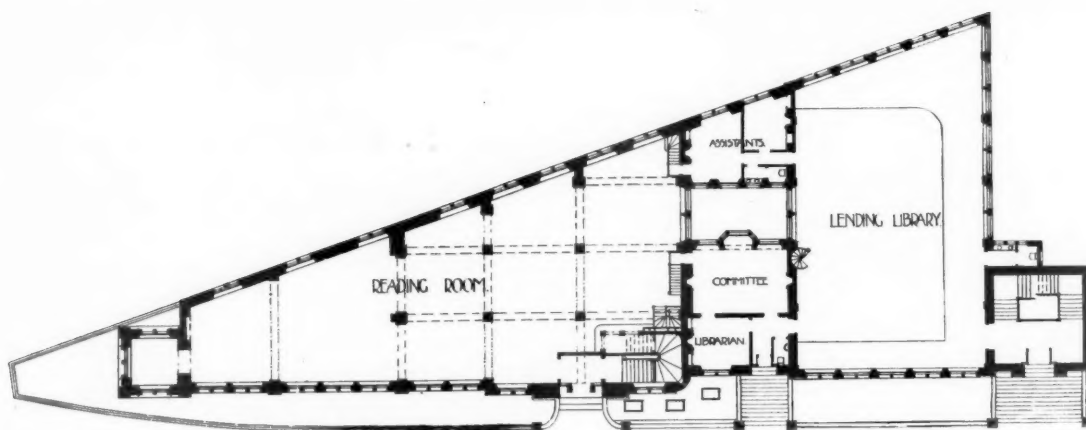
Photo: Arch. Review Photo. Bureau

HAMMERSMITH CENTRAL LIBRARY.
THE STAIRCASE AND CORRIDOR, FIRST FLOOR.
HENRY T. HARE, ARCHITECT.



Photo : Arch. Review Photo. Bureau.

HAMMERSMITH CENTRAL LIBRARY.
THE LENDING LIBRARY LOBBY.
HENRY T. HARE, ARCHITECT.



PUBLIC LIBRARY, ABERDEEN. GROUND PLAN.
BROWN AND WATT, ARCHITECTS.

Bristol Central Library.

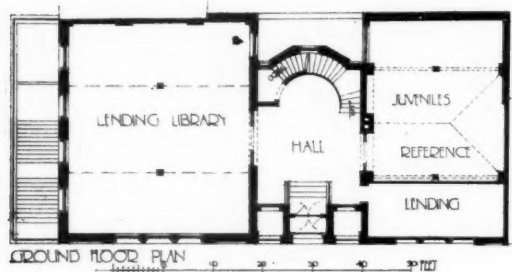
The Bristol Central Library is in Deanery Road, adjoining the celebrated Abbey Gate and quite close to the cathedral. The buildings have been designed to harmonise with their surroundings. Hartham Park Bath stone has been used entirely for the facings, with green Quarrella stone for the chequer work, and the roofs have been covered with green Westmorland slates. The three large sculptured panels have been executed by C. Pibworth, a native of Bristol, and represent Alfred, Bede, and Chaucer, and characters connected with them; the other carving was executed by Aumonier & Son.

The entrance hall has the walls lined entirely with marble, the dado being of Greek Cipollino with Grande Antique plinth and Irish green capping; the vaulted ceiling is covered with pale blue vitreous glass in pieces of varying sizes, averaging about 3 in. by 1 in. At the foot of the marble staircase are carved the arms of Matthew Stuckey-Lean, who bequeathed the magnificent sum of £50,000 to erect the building.

Entered from the hall is the borrowers' space in connection with the lending library of 30,000

volumes. The news-room and magazine-rooms are also on the ground floor. The walls are painted a deep red with a cream frieze above, and below these rooms in the basement are enormous book stores. On the first floor is the large reference library, nearly 150 ft. long and 50 ft. wide, with separate reading desks for 150 readers, and shelf accommodation for nearly 250,000 books. Opening off the reference library is the room devoted to Bristol books, and this room contains the magnificent Grinling Gibbons chimneypiece, and also the old oak presses removed from the former library in King Street, to which this building is the successor. This old oak work formed a reason for the classical treatment of the reference libraries.

The administrative offices have all been placed at the back of the building, facing the deanery. In the basements and on the mezzanine floor are caretaker's rooms, packing rooms, and mess rooms. On the first floor are the rooms of the city librarian, Mr. Morris Matthews, F.R.Hist.S. The architect was H. Percy Adams, of London, and Willcocks & Co., of Wolverhampton, were the general contractors. The following are some of the sub-contractors: W. Aumonier & Son,



BRANCH LIBRARY, THORNHILL SQUARE, WEST ISLINGTON.
PROFESSOR BERESFORD PITE, ARCHITECT.

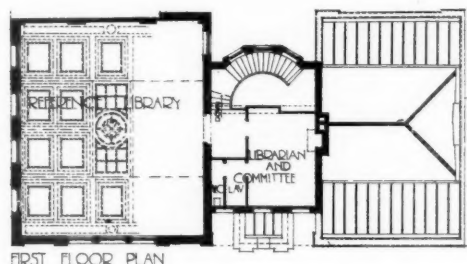




Photo: Bedford Lemere & Co.

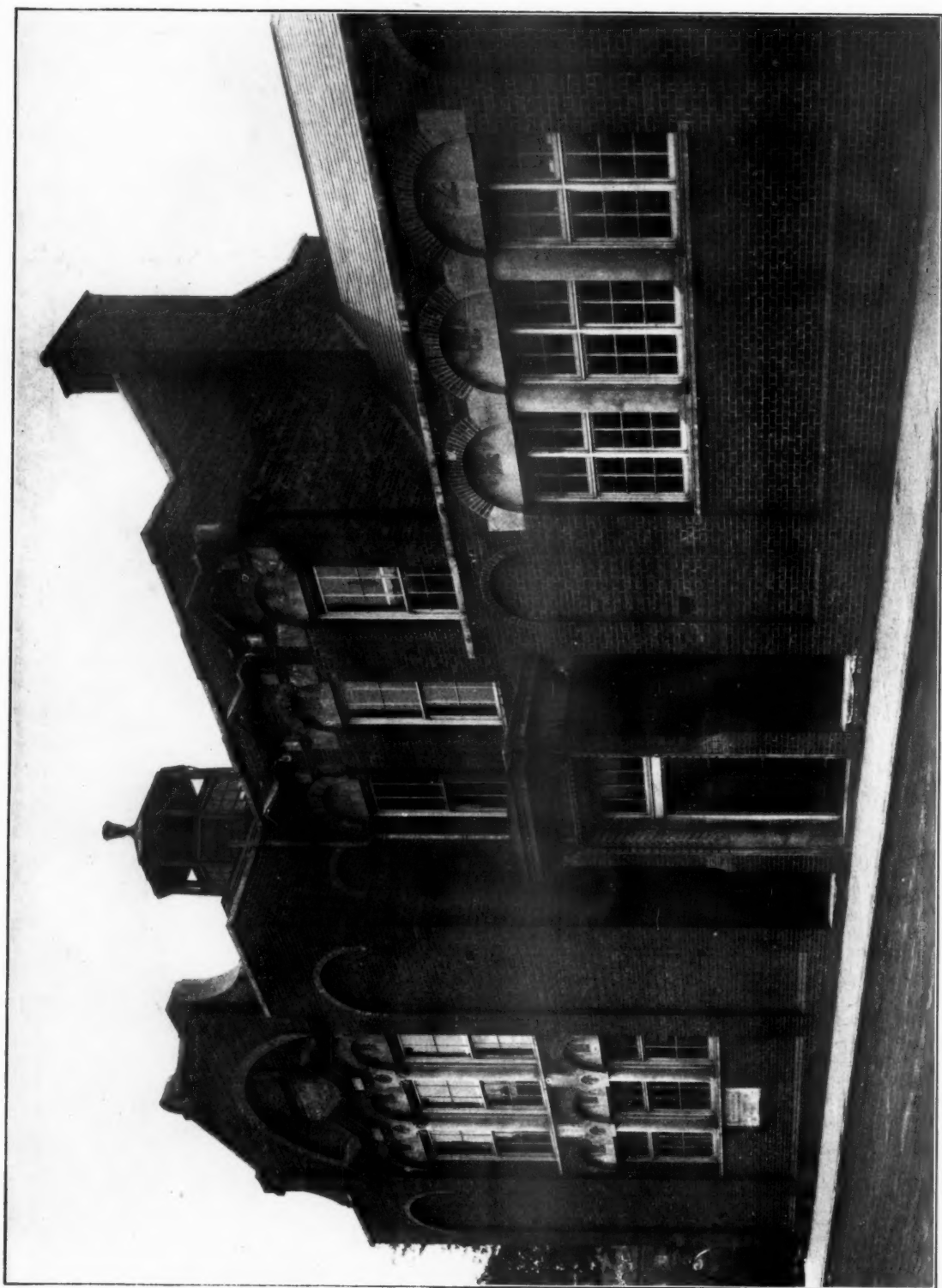
PUBLIC LIBRARY, ABERDEEN.
BROWN AND WATT, ARCHITECTS.



PUBLIC LIBRARY, ABERDEEN. VIEW FROM THE WEST.
BROWN AND WATT, ARCHITECTS.



BRANCH LIBRARY, THORNHILL SQUARE, WEST ISLINGTON.
PROFESSOR BERESFORD PITE, ARCHITECT.



BRANCH LIBRARY, THORNHILL SQUARE, WEST ISLINGTON.
PROFESSOR BERESFORD PITE, ARCHITECT.

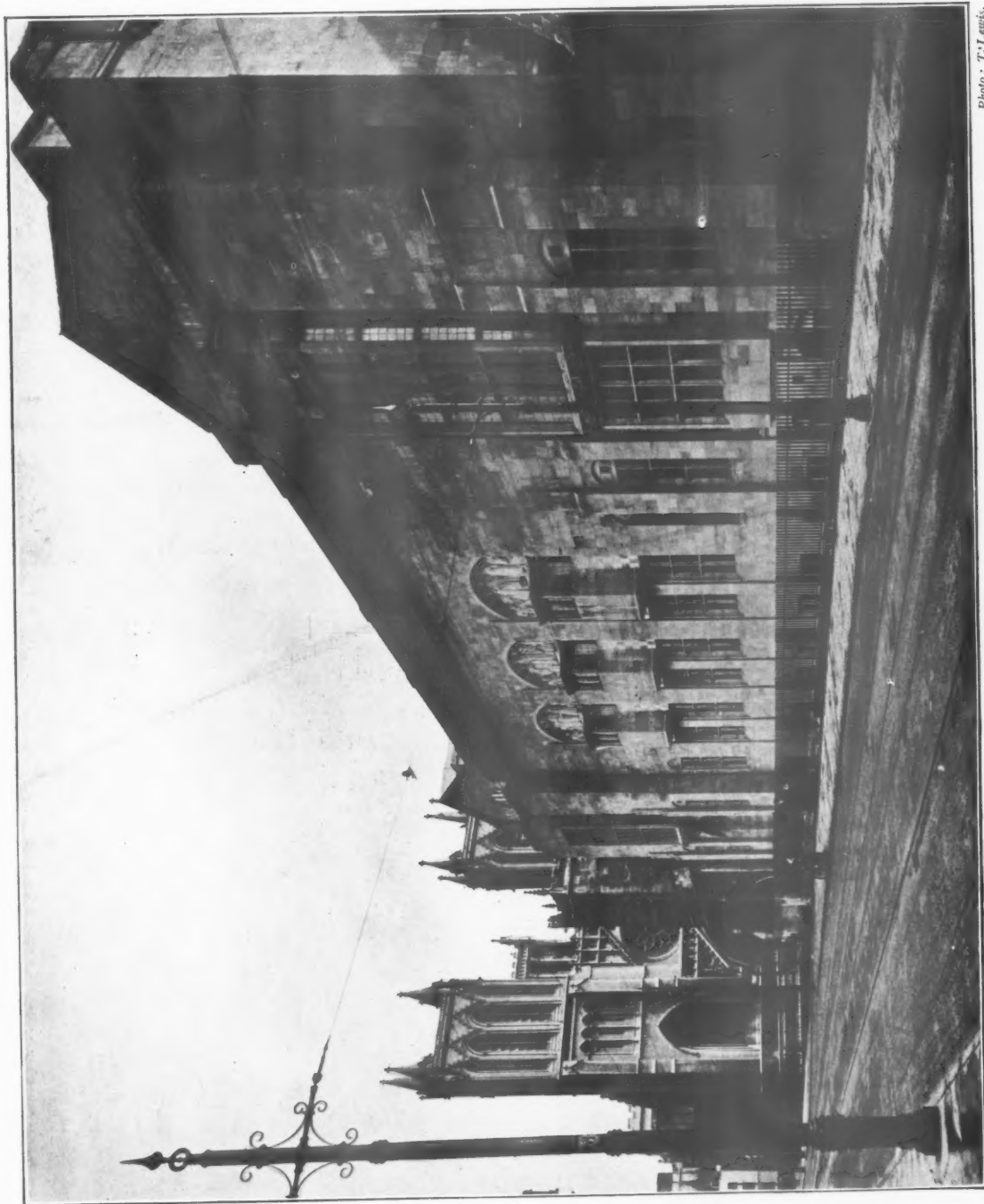
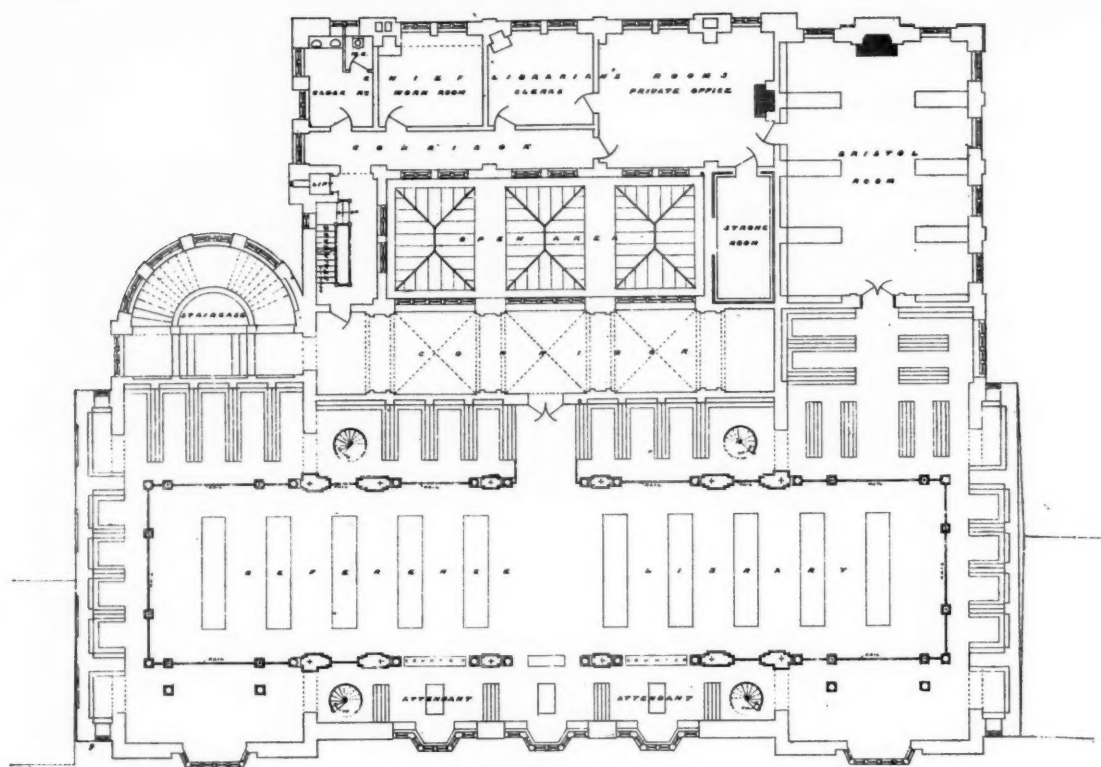
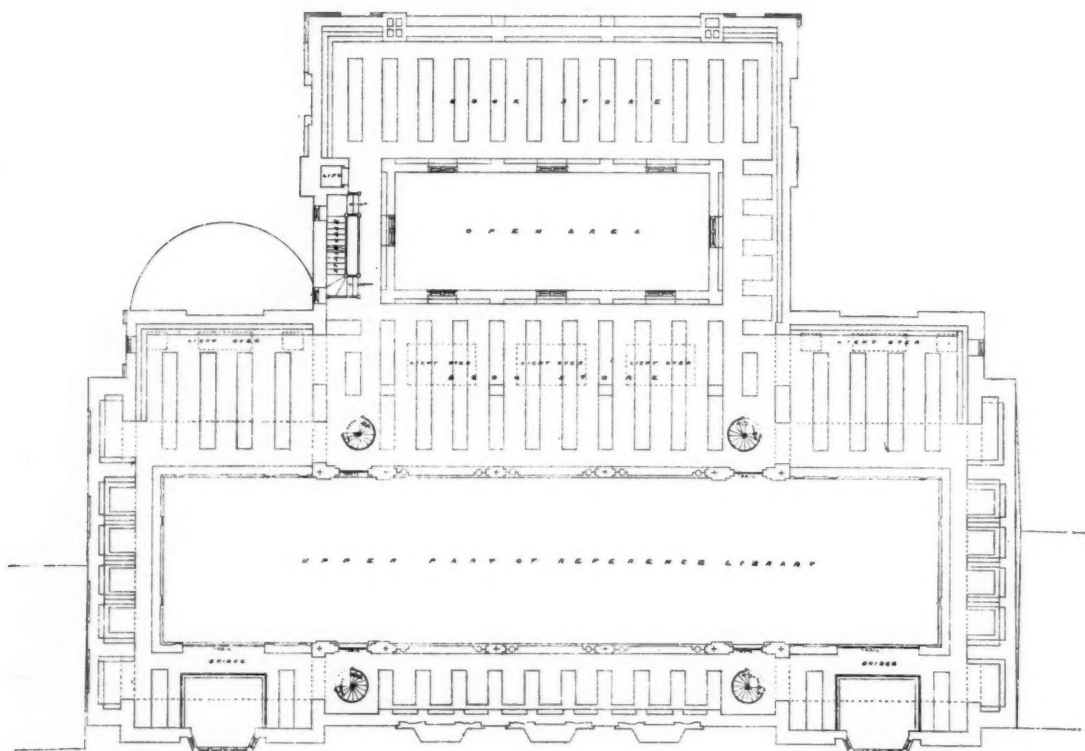


Photo: T. Lewis.

THE CENTRAL LIBRARY, BRISTOL.
H. PERCY ADAMS, ARCHITECT.

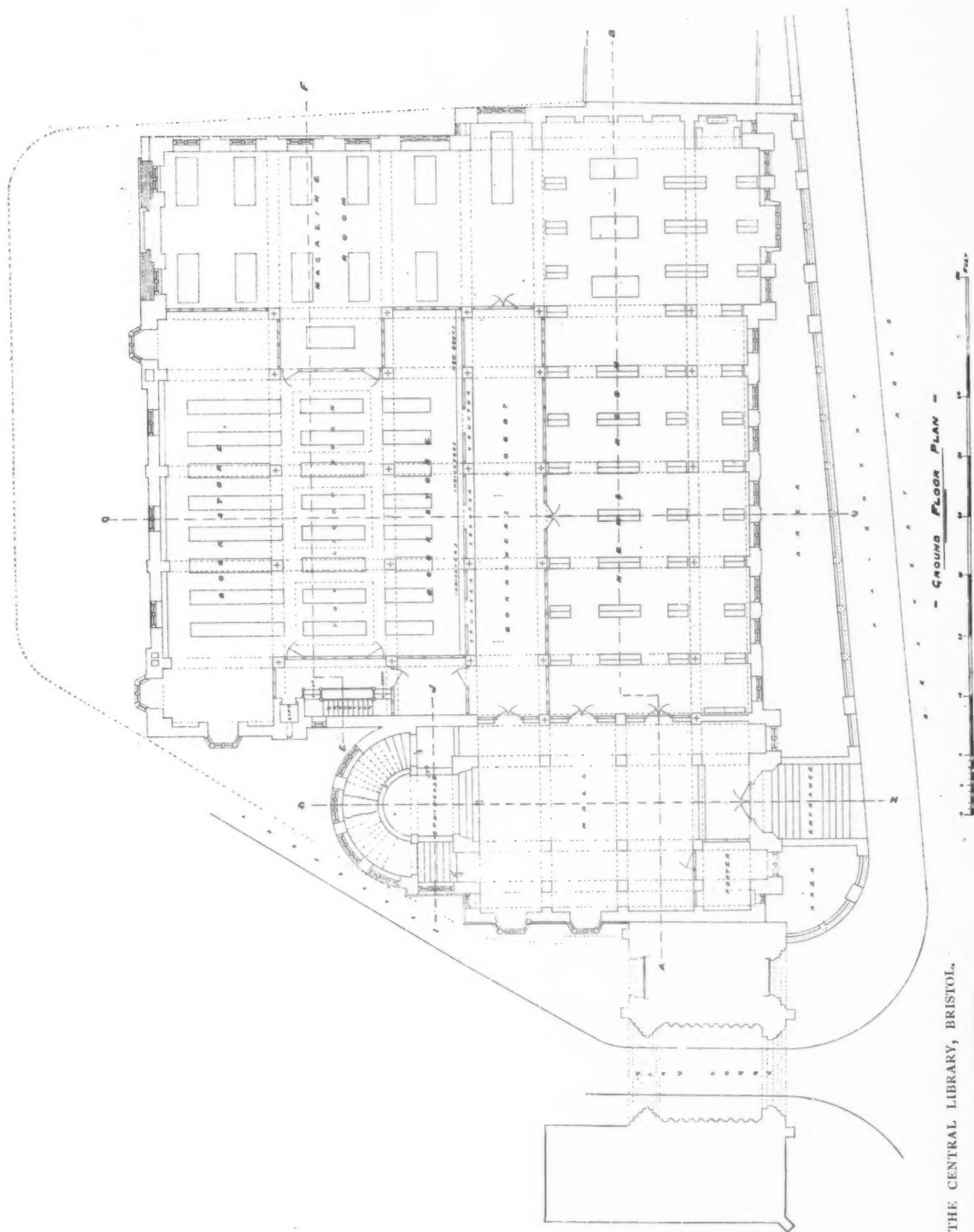


- FIRST FLOOR PLAN -

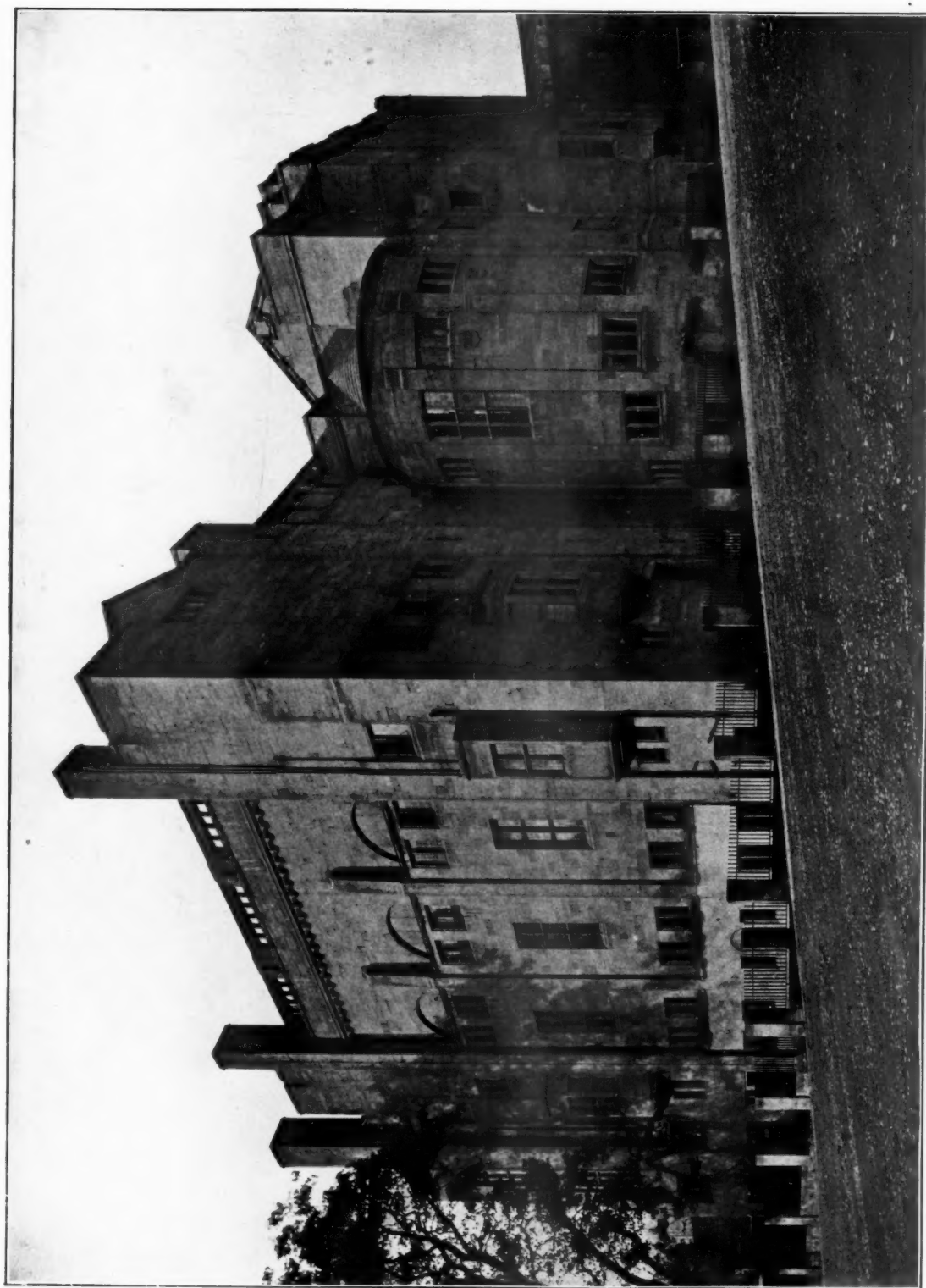


- FIRST GALLERY PLAN -

THE CENTRAL LIBRARY, BRISTOL.
H. PERCY ADAMS, ARCHITECT.



THE CENTRAL LIBRARY, BRISTOL,
H. PERCY ADAMS, ARCHITECT.



THE CENTRAL LIBRARY, BRISTOL. VIEW FROM THE DEANERY.
H. PERCY ADAMS, ARCHITECT.

Photo : T. Lewis.



Photo : T. Lewis.

THE CENTRAL LIBRARY, BRISTOL. THE REFERENCE LIBRARY.
H. PERCY ADAMS, ARCHITECT.

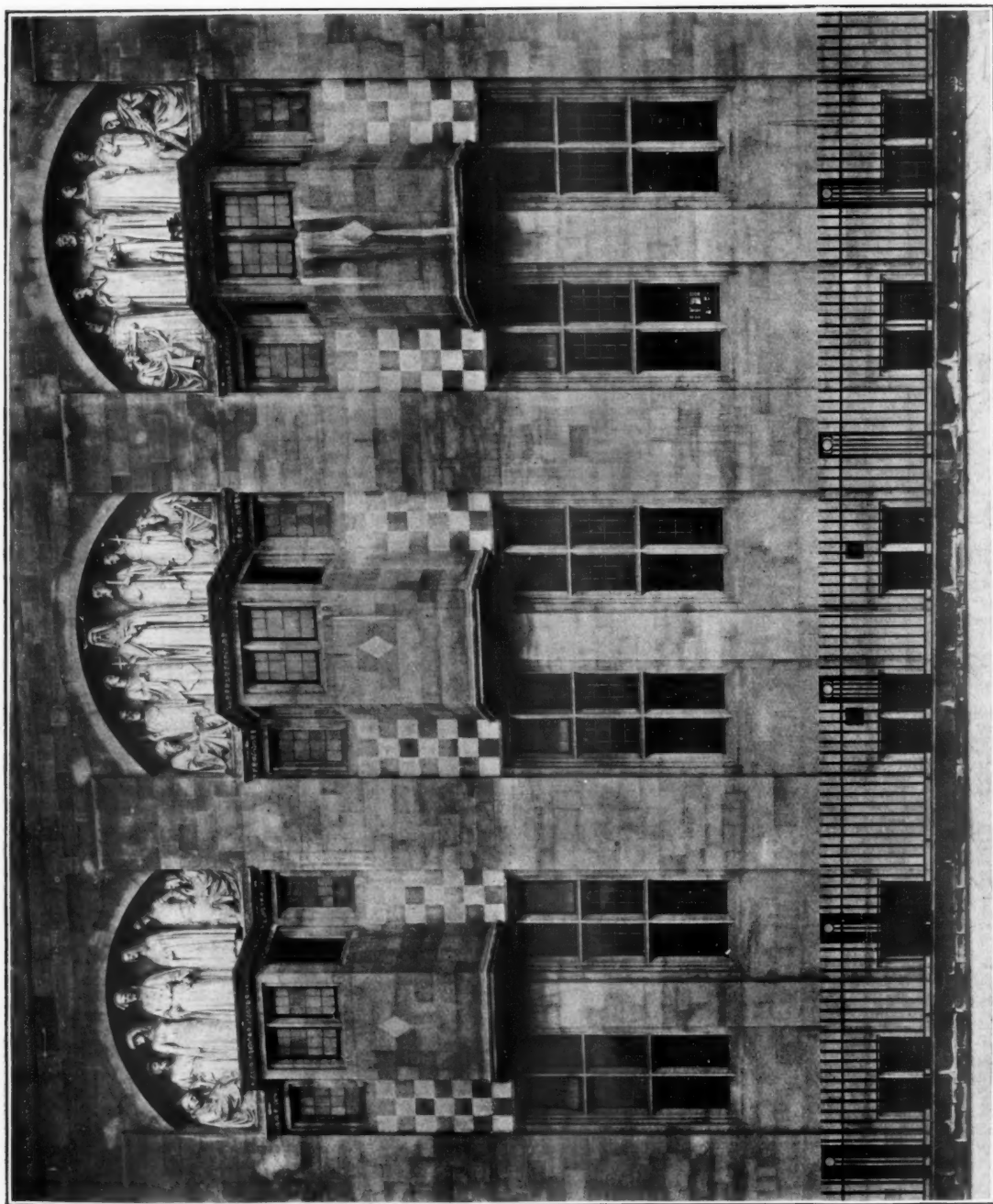


Photo: T. Lewis.

THE CENTRAL LIBRARY, BRISTOL. DETAIL OF MAIN FAÇADE.
H. PERCY ADAMS, ARCHITECT.



Photo : T. Lewis.

THE CENTRAL LIBRARY, BRISTOL. THE HALL.
H. PERCY ADAMS, ARCHITECT.



Photo: T. Lewis.

THE CENTRAL LIBRARY, BRISTOL.

THE GRINLING GIBBONS CHIMNEYPIECE IN THE BRISTOL ROOM.



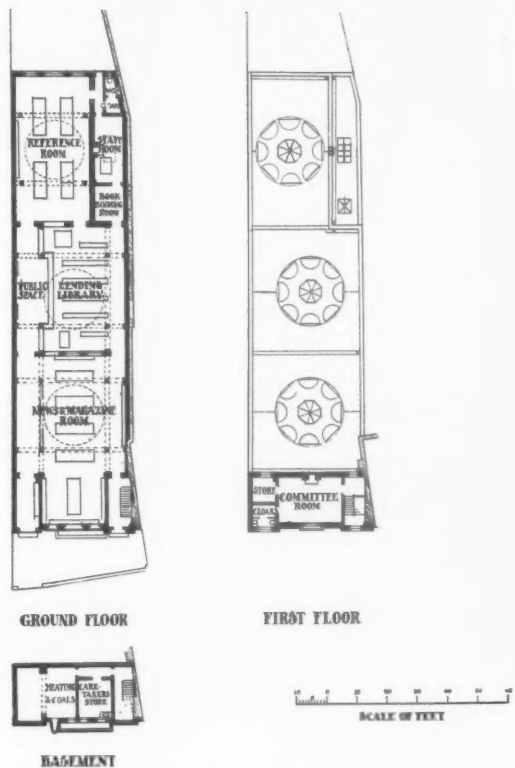
THE CENTRAL LIBRARY, BRISTOL. THE MAIN CORRIDOR ON FIRST FLOOR.
H. PERCY ADAMS, ARCHITECT.

Photo: T. Lewis.

stone carving and fibrous plaster; Sampson & Co., Ltd., steel work; G. P. Bankart, lead rain-water pipes and heads; J. Gibbons, door furniture; Diespeker, Ltd., mosaic decoration; Walton, Gooddy, & Cripps, Ltd., marble work; Laverton, Webb & Co., Ltd., special furnishings; Geo. Johnson, lifts.

Branch Library, London Road, Greenwich.

The site of this building is nearly opposite Greenwich Station. The walls had to be carried on concrete arches and piers, as no foundation could be obtained for 6 ft. below the surface of the ground. The front is carried out in rubbed brickwork and Portland stone, the roofs are of concrete and steel covered with asphalt, with the exception of the front roof, which is covered with Westmorland slates. The architects were Wills & Anderson, of London, and the general contractor was Mr. F. J. Gorham, of Point Hill, Greenwich. Among the sub-contractors were Henry Hope & Sons, who carried out the casements and fittings and leaded lights; N. F. Ramsay & Co., who supplied the door furniture, locks, &c.; R. Crittall & Co., who carried out the heating and ventilating; and T. Brawn & Co., who made the special gas fittings.



BRANCH LIBRARY, GREENWICH.
WILLS AND ANDERSON, ARCHITECTS.



Photo: Arch. Review Photo. Bureau.

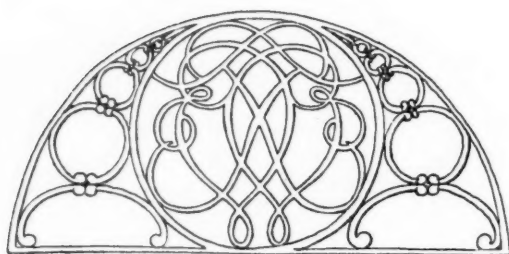
BRANCH LIBRARY, LONDON ROAD, GREENWICH.
WILLS AND ANDERSON, ARCHITECTS.



Photo: Arch. Review Photo. Bureau.

BRANCH LIBRARY, LONDON ROAD, GREENWICH. NEWS AND MAGAZINE ROOM.
WILLS AND ANDERSON, ARCHITECTS.

The Committee for the Survey of the Memorials of Greater London.



GRILLE OVER DOORWAY.

39, OLD QUEEN STREET, WESTMINSTER.

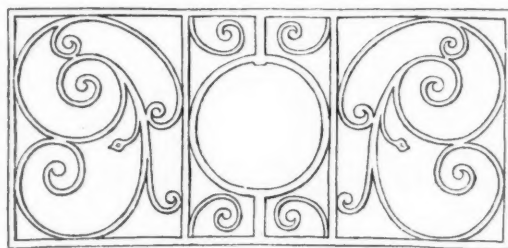


THE topography with which our Survey Committee is more particularly engaged—the personal and general history written in architectural characters, and in the language of brick and stone—relies for its data on many chance signs which builders of the past have left upon their dwellings and the things appertaining to them. And the most legible of these signs, yet often the most puzzling, are such initials, in monogram or otherwise, as are illustrated in one of the accompanying sketches. The two grilles shown here are both from Westminster, but the one from Old Queen Street alone retains its intertwined letters T and W; the other, in all probability, once possessed similar though smaller lettering in its centre ring. The former is an unusually good example of the 18th-century flowing monogram type, and is of additional interest in being apparently of wood in place of iron. The latter fills the upper part of the opening from North Street into a narrow passage which leads to No. 6, formerly three cottages, but recently repaired and converted into one house for the occupation of the Hon. Maurice Baring. Besides other points worth noting, No. 6 possesses an excellent 18th-century ceiling of moulded plaster, with four medallions bearing heads of a classic character.

It is no easy task to trace the names of those who have left their initials upon their houses, but the clues are worth following up, and may sometimes lead to interesting discoveries in the parish registers, the rate books, or other local records. The intimate association between a man's work and his home is confessed by all, and in many

instances the preservation of the house in which a well-known man has lived, and its consecration to his memory, have been considered a fitting memorial of his life; although it may not unfairly be urged that to do this is to close the history of the house, which would become richer by association with the personalities of succeeding occupants. To appreciate a given house, then, it is by no means unnecessary to consider the character and status of its builder and owners. But it is well to make sure of one's ground. The fable which had spread so widely since its encouragement by the Rev. H. R. Haweis, that Catherine of Braganza lived at No. 16 Cheyne Walk, has been since disproved by Mr. Randall Davies, F.S.A., in his recent researches into Chelsea history. Mr. Haweis saw in the monogram over the beautiful wrought-iron gates the first letters of "Catherine" and "Regina," whereas they should be read the reverse way, as the initials of Richard Chapman, for whom the house was first built in 1718. So No. 16 was delusively re-christened "Queen's House," and lost its old title of "Tudor House," which was apt and appropriate enough when one calls to mind the curious square character of its garden front.

A very favourite position for initials and dates during the 18th century was upon the large lead storage cistern of which so many fine examples remain. A writer in the *Daily Chronicle* of September 25 last describes an interesting house in Fournier Street, Spitalfields, which is panelled throughout and dates evidently from the early seventeen hundreds. In its garden, which still produces grapes and figs, and in which an old mulberry tree has survived the city atmosphere, is preserved a good cistern inscribed "L. I. S. 1741."



GRILLE OVER DOORWAY.

6, NORTH STREET, WESTMINSTER.

Our Chelsea Survey has brought to light several interesting cisterns, amongst which is one bearing the initials "W. I. M." repeated in two panels, with the date 1719 between them. This belonged to No. 1 Swan Walk, but has since been removed to be carefully preserved. Another charming house that has met with the same loss is No. 13 North Street, Westminster, which is now joined with No. 14 to form one house. The cistern, which lies in the builder's yard, bears the inscription "G.D. 1726," the date of North Street and Smith Square. Although always pleasing, the chief interest of these cisterns is undoubtedly their special association with the houses for which they were prepared, and with their owners. It is therefore a thousand

pities when they are cast out of doors as old lead, for although they are fairly common they cannot be replaced. I remember seeing a large cistern with three finely moulded panels in the basement of No. 15 St. James's Square. It possessed the usual emblematic birds and beasts which became, I believe, stock ornaments where no special heraldic or other work was required. The date on this cistern was 1765.

The Survey Committee is anxious to register all examples which remain *in situ*, and it would be desirable that some periodic inspection should be made to save them, if possible, from needless destruction.

WALTER H. GODFREY.

Books.

THE PARTHENON.

Greek Buildings represented by Fragments in the British Museum. By W. R. Lethaby. III. The Parthenon and its Sculptures. 6½ in. by 10 in. pp. 76. Illustrations 89. Price 2s. nett. London: B. T. Batsford, 94, High Holborn.



ROFESSOR LETHABY'S title for his third monograph, "The Parthenon and its Sculptures," is a measure of the character of the building. The controlling mind was not the architect Callicrates, but the sculptor Phidias, "the wise stone-cutter" of Aristotle's phrase. The dictum of Chandler heads the chapter: "It was observed of Phidias, that as a statuary he excelled more in forming gods than men; a short encomium containing the substance of a panegyric"—a just epigram. The supreme panegyric, however, is a *circumspice*, directed to the perfect adjustment of the sculpture to the architecture. It is an odd thought that the Parthenon was the result of an economic accident, of the diversion to art of funds raised for war and made needless by victory. Odd, too, that the charge of waste and tyranny brought against Pericles for this diversion was answered by the modern claim that public art is justified by the employment it brings: the Greek oligarch—the English democrat. Professor Lethaby lays great stress on the draughtsmanlike quality of the frieze sculpture, and quotes Ruskin in aid; his remarks on planes are valuable, and deserve careful study. On the general question

of the subjects of frieze, metopes, and pediments, their relationship is thus happily described: "The pediments were stone books of Genesis and the Covenant, the metopes were chapters from the Books of Kings and Chronicles; the frieze, representing the present relation of the gods to the chosen city at the great feast of Athena, was a sort of psalm of rejoicing." The bulk of the monograph is devoted to a critical examination of the sculptures. A plea is entered for the collection at the British Museum of casts, copies, and photographs of Phidian and other works which are germane to the study of the priceless remains which we have (however immorally) acquired. It is clear that insufficient advantage is taken of their existence. As Mr. Lethaby says, "'Restoring' a figure from the Parthenon should be an incident in every sculptor's training; if it were, we should soon know more about them and more about sculpture. Young architects should also measure and 'restore' the building fragments." This is golden advice, and we wish it may be followed. The tendency to make use of sculpture in and on buildings increases, and ought to increase. At present the technical ability of the sculptor is far ahead of the capacity of the architect to place sculpture in a reasonable way so that it may be an organic part of the building it is intended to beautify.

In the Parthenon the principles that govern the right relationship reached their apogee. The study of them cannot fail to be fruitful. It is clear that no one undertaking such study can afford to do so without Mr. Lethaby's monograph as an *ancheiridion*.

THE COUNTRY HOUSE IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

English Houses and Gardens in the Seventeenth and Eighteenth Centuries. Reproductions of Views by Kip, Badeslade, Harris, etc. With Notes by Mervyn Macartney, B.A., F.S.A. 15s. London: B. T. Batsford, 94, High Holborn, W.C.



THIS is a book to delight the architect, the garden-architect, the amateur, and the topographer. It contains a series of sixty-one plates reproducing the bird's-eye views of country houses and their surroundings produced, chiefly by Dutch artists, somewhere between the years 1675 and 1720, and delineating houses and other buildings which date from the Tudor time to the latter date. Most of us know these views more or less, and would like to possess them all. The very few who can afford now to buy the original prints, either separately or as a whole, in the "*Britannia Depicta*" and certain folio county histories are fortunate. Sixty pounds is, I believe, about the cost of a complete copy of "*Britannia Depicta*"—if there were such a thing—and three shillings and sixpence the usual price at which single prints from it are marked in booksellers' catalogues. These views were by Knyff and Kip, and are more commonly met with than some others included in this selection of which the originals are more costly. This volume gives us sixty-one well-selected views from these works, clearly reproduced, at a price which might have to be paid for two of the original prints. If any fault can be found with them it is that they are rather small; but private library space is limited, and this volume, while not exceeding an octavo in height, extends in the "oblong" form to suit the shape of the plates.

Whether the bird's-eye view originated in Holland or elsewhere is debatable, but certainly the Dutch draughtsmen and engravers practised it more than others. The Dutch were the most industrious producers of maps the world over in the seventeenth century, and the bird's-eye view would seem to have been evolved from the more or less illustrated map, which distinguished between cities and villages, châteaux and farms, and explained the sea with dolphins and galleons in full sail. The owners of estates late in the seventeenth century took kindly to this mode of illustrating their seats, for by this means a man's whole possessions might be displayed; not only his house and gardens, but his farms, his woods, the church of which he was probably patron, his orchards, barns, manorial dovecote, fish-stews, deer, hounds, coach with its six horses, &c. At

most of these seats there were probably estate maps or plans, and it may well be supposed that, when available, these were made use of by the draughtsman, and that, in their absence, he would himself make a survey and rough plan, and sketch the different buildings, &c., to be set upon it, with, let us hope, the general lay-out of the gardens, &c. Taking these materials home with him he would work out his "perspective" in his studio. The drawing was perhaps submitted to the owner for his approval or suggestions before being engraved; more likely not, for there were no postal facilities; but that approval was no doubt sought for by the artist, in the way of business, and it would hardly be gained unless the finished view were fairly accurate to the original. On the other hand, it may be noted that all the gardens in Kip's views are suspiciously alike, and that the different artists—even among the Dutchmen—produced differing styles of gardens. Kip's gardens have no doubt a recently-planted look, and perhaps we are justified in believing, without being unduly sceptical, that in some cases the scheme shown may have been more a design for intended improvements than a faithful view of what was already there.

John Kip—to mention the most prolific of these Dutch artists first—was born at Amsterdam, and came here, says Horace Walpole,¹ "not long after the Revolution." He worked generally with his fellow countryman Leonard Knyff, who made the drawings, and who "also painted fowls, dogs, &c., and dealt in pictures." The latter died in Westminster in 1721, and Kip only survived him one year. Kip also undertook the drawing as well as the engraving of such views; nearly all the plates in Sir Robert Atkyns', Gloucestershire were both drawn and etched by Kip. I do not remember to have seen any attempt of his with the burin. A better artist was Michael Burghers, who came and settled at Oxford, and whose first dated work, so far as I know, was in the Oxford Almanac of 1676. He worked admirably with the graver, and it is perhaps partly the beautiful line thus obtained which raises his plates so much above the level of Kip's etchings. He did a portrait of Sir Thos. Bodley, frontispieces to books printed at Oxford, &c. He illustrated Dr. Plot's Oxfordshire—that curious monument of the credulity of an Oxford professor, and the same author's Staffordshire, of which a specimen is reproduced here—Ingestrie; and White Kennet's Antiquities of Ambrosden, &c., from which three views are taken. David Loggan was even more skilful with the graver than Burghers. Reproductions of some of his engravings of Oxford and Cambridge Colleges are happily included in this selection. The large

¹ Catalogue of engravers from MSS. of Geo. Vertue.

plate of Christ Church, with its extensive surroundings, is a marvel of painstaking delineation beautifully and minutely engraved. He was born at Dantzig, studied under Hondius in Holland, and came here before the Restoration. He also engraved portraits. Thos. Badeslade was an English landscape artist, and did much work for county histories, &c., between 1719-50. J. Harris was one of the engravers of Badeslade's drawings and engraved some of the plates for the fourth volume of *Vitruv. Brit.*, 1739. J. Deapentier seems to have been a Frenchman, and two of the most interesting of this selection are by him: New Place, near Sawbridgeworth (Pl. VII), bears evidence of accuracy, and shows some interesting old English features. He seems to be the same artist who produced many portraits of distinguished persons towards the close of the seventeenth century.

As to the subjects of these plates, Mr. Macartney gives some instructive and critical notes. All are more or less interesting. At Westbury Court, Glos., a house of homely Tudor character, is a very elaborate lay-out of gardens and artificial water (which he tells us still remains). A great summer-house of two storeys, with cupola crowning its roof, is shown at one end of a straight "canal." The entirely artificial terrace built up between brick or stone walls, and approached by flights of steps either in the centre or at each end, may be noticed in many of the gardens. There was one—if I may trust an old print I have—at the end of the garden of a moderate-sized house at Wokingham which still exists. In the centre was an archway through which meadows beyond were reached. If we subject this selection to topographical analysis we find that Kent yields ten subjects, Gloucestershire nine, Northants, Suffolk, Essex, Wilts—all rich in their old houses—none at all. This must be due to these counties not having been so fortunate as some others in their historians and artists. Temple Newsam, Yorks, by Knyff and Kip might well have been included. Two plates are devoted to the original Eaton Hall, its fine proportion showing how much we have lost there.

One or two slips may be pointed out. In the List of Plates, Penshurst is said to have been drawn by Knyff and engraved by Kip in 1778, but the subscription on the plate itself corrects all three errors. "W. Kennett" is given as the draughtsman of the charming plate of Ambrosden, engraved and apparently drawn by Burghers. White Kennett was the dignified and learned prelate who wrote the book from which the view comes, and, so far as I know, not a draughtsman. In complimenting author and publisher the compliment must be extended to Mr. J. C. Goodison for his cleverly designed and engraved title, which deserved to have been printed direct from the copper. W. NIVEN.

ENGLISH CHURCH SCREENS.

Screens and Galleries in English Churches. By Francis Bond, M.A. 9 in. by 5½ in. pp. xii, 192. Illustrations 152. 6s. Henry Frowde, Oxford University Press.



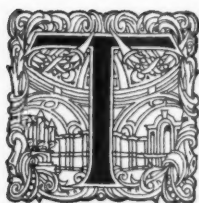
R. FRANCIS BOND'S *magnum opus* on Gothic Architecture in England has an admirable successor in this well-arranged and illustrated work on screens; and we note with pleasure that a companion volume on fonts

is to follow shortly. Perhaps the most valuable feature of the book, as far as its educative value is concerned, is the clearness with which the different types of screens are described. Much misleading nonsense in descriptive papers will be avoided if people will read with care Mr. Bond's fourth chapter, which clearly shows the differences between the pulpitum or quire screen, and the rood screen in monastic churches and the chancel screen in parish churches. The three districts from which most of the illustrations are drawn are East Anglia, Devon and Somerset, and Wales. While Devonshire cannot show such a wealth of colour-decoration or so exuberant a richness of architectural detail in her timber screens, the exquisite flower treatment in the carving, and the fact that the construction is less lithic than in East Anglia, give them an unsophisticated beauty that is perhaps more lovable. We expect that the number of notable screens in Wales will be a surprise to some who regard the Principality as the country of Zion and Ebenezer chapels. The magnificent examples at Llananno, Llanrwst, and Patricio, are fully illustrated, and we wish that space had allowed Mr. Bond to show the Montgomery screen, which is particularly fine, though less characteristically Welsh than those already named. Architectural students can do worse than follow the present writer's example and take a walking tour on the Welsh border in pursuit of screens and the like. Mr. Bond is in lighter vein when he writes of church bands. The vamping trumpet (of which five remain) is new to us; we had supposed vamping a device rather for the music-hall ditty than for the spiritual song; but the situation is saved by giving the vamping trumpet the name devised by its inventor, Sir Samuel Morland—the Stentorophonicum. Still, we are glad that modern liturgical use does not demand the vamp ecclesiastical.

Mr. Francis Bond has given us a book of considerable value, and has whetted our appetite for the larger book which is due from the pen of his namesake and fellow-student in screens, Mr. Bligh Bond.

New Business Premises, Oxford Street.

John Belcher, A.R.A., Architect.



THIS building, which has been erected for the West End showrooms of Messrs. Mappin & Webb, is faced externally with Pentelikon marble, which is obtained from the quarries near Athens from which material for the Parthenon was obtained. The columns on the front are monoliths 20 ft. in length. The fronts on the ground and mezzanine floors are entirely of bronze. This bronze work, the bronze balconies—of which we give a detail—the grates, and art metal work, were executed by J. W. Singer & Sons, Ltd.

The greater portion of the new basement was executed before the old building was destroyed and while business was going on in the ground and upper floors. This necessitated shoring up the whole of the old buildings, several pieces of which were very intricate work. The work was so arranged by the general contractors that the business of Messrs. Mappin & Webb was not suspended for one moment. Show-cases were made and fixed in the hoarding with almost as much space as the old fronts possessed. The panelling around walls of board-room, mantles, mahogany partitions, the whole of the joinery and the major portion of the fittings, were manufactured at Messrs. Godson's works at Kilburn.

The ground floor is occupied by a fine show-room, which covers a space of about 5,400 square feet. The walls and columns are faced with Siena and statuary marble, the work of Farmer & Brindley, Ltd., giving a delicate white and gold effect which harmonises with the cases of silverware and jewellery. The ceiling is divided into panels by the main beams, and is enriched with modelled ornament, executed by George Jackson & Sons, Ltd. The eight-armed electroliers in the centre of each panel are of silvered bronze, specially designed, and were made by F. & C. Osler, Ltd. The interior is lighted by a central dome, and the rear portion by stained-glass windows, exhibiting the heraldic arms of the various cities at home and abroad in which the firm has branches. A special feature is the chimneypiece—of marble. The show-cases here were the work of Harris & Sheldon, H. B. Laister, and John P. White.

In the basement, for which a special retaining wall was built by the Columbian Fireproofing Company, Ltd., are located the strong-rooms, cleaning, packing, and dispatch departments, both for home and export trade, and the general staff accommodation. The retaining wall is a braced wall constructed of steel joists as stanchions and braces, with 9 in. concrete slabs between the stanchions, reinforced with $3\frac{1}{2}$ in. bars. The



DETAIL OF BALCONIES IN BRONZE.



GENERAL VIEW FROM OXFORD STREET.

Photo: Arch. Review Photo. Bureau.

spacing of the stanchions is 9 ft., centre to centre; the pavement trough was constructed across 12 ft. spans, and calculated to carry a live load of 5 cwt. per foot super with a factor of safety of 4. In addition to the ordinary foot traffic on the pavements the troughs support an average depth of 2 ft. 9 in. earth filling. The face of troughing and outside face of retaining wall are rendered with $\frac{3}{4}$ in. asphalt dampcourse. The basement

is lighted by pavement lights supplied by the Improved Pavement Lights Company. The floors and roofs throughout are constructed on the Kleine patent system of reinforced hollow brickwork.

On the mezzanine floor are the board-room, secretarial and private offices, and the counting-house, all finished in fine figured mahogany. The five upper floors are approached by a separate entrance and staircase, with an electric lift by

Archibald Smith & Stevens, Ltd. These floors are so arranged that they can either be used as showrooms, or sublet as offices and business premises. They are lighted by steel-framed casements with gun-metal fittings, supplied by Henry Hope & Sons; those on the first floor are of solid gun-metal. All are finely finished and are of their No. 1 section. The windows occupy the entire space between the marble piers of the façade.

The landing, lift, and staircase are separated from the remainder of the building by teak glazed partitions, glazed with fire-resisting glass supplied by the British Luxfer Prism Co., Ltd.

Ample lavatory accommodation, with hot and

cold water, is provided on each floor. The sanitary ware and fittings have been supplied by Shanks & Co., Ltd; George Jennings, Ltd.; and Doulton & Co., Ltd. Messrs. Jennings supplied the lavatory basins; those for the directors having marble tops with metal-plated fittings, the remainder being in white-glazed fireclay with nickel-plated fittings. The floor and wall tiles were manufactured by Craven Dunnill & Co.

Of the other furnishing works and fittings, the door furniture was supplied by J. Gibbons, and all the oak parquet floors are of selected Austrian oak, manufactured and laid by Howard & Sons, Ltd. The general contractors were G. Godson & Sons.

NEW PREMISES, OXFORD STREET, LONDON, FOR MAPPIN & WEBB.

JOHN BELCHER, A.R.A., Architect.

G. GODSON & SONS, General Contractors.

SOME OF THE SUB-CONTRACTORS.

MARMOR, LTD.—Pentelikon Marble Facings.

COLUMBIAN FIREPROOFING CO., LTD.—Retaining Wall to Site.

KLEINE FIRE-RESISTING FLOORING SYNDICATE.—Floors.

CRAVEN DUNNILL & CO.—Tiles.

HY. HOPE & SONS, LTD.—Casements and Fittings.

BRITISH LUXFER PRISM CO.—Fire-resisting Glazing.

J. W. SINGER & SONS, LTD.—Grates and Art Metalwork; Special Design in Bronze.

SHANKS & CO., LTD.; GEO. JENNINGS, LTD.; DOULTON & CO., LTD.—Sanitary Ware and Fittings.

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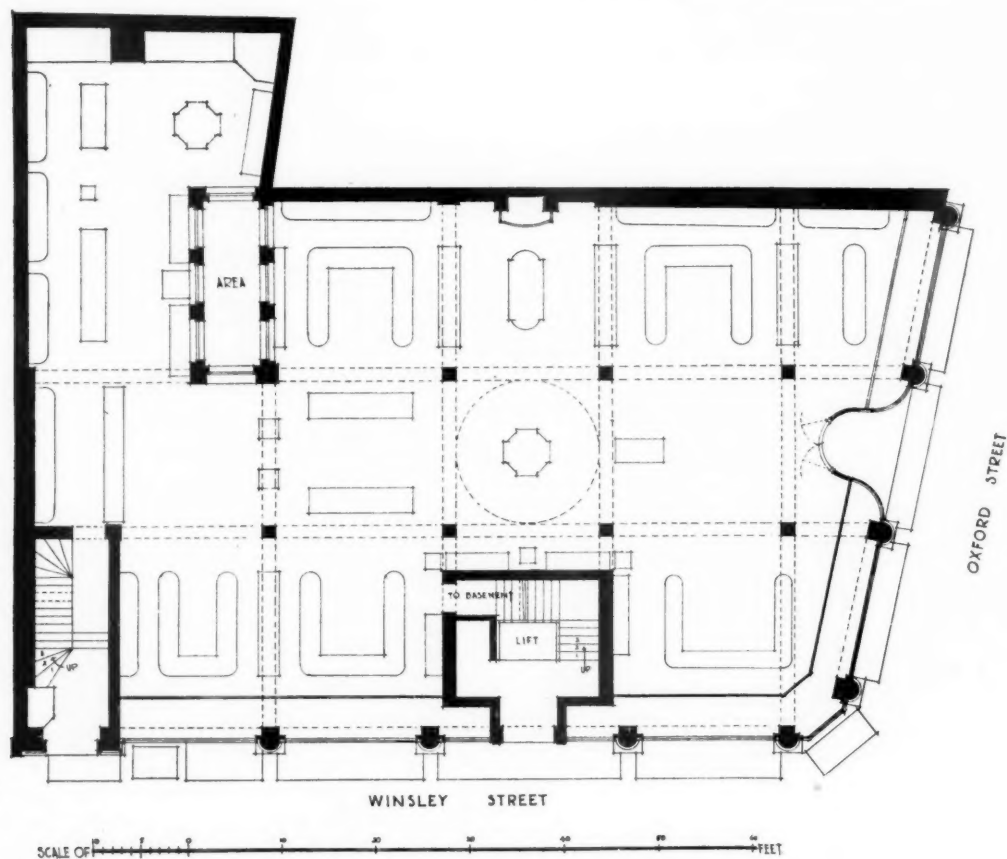
ARCHIBALD SMITH & STEVENS.—Lifts.

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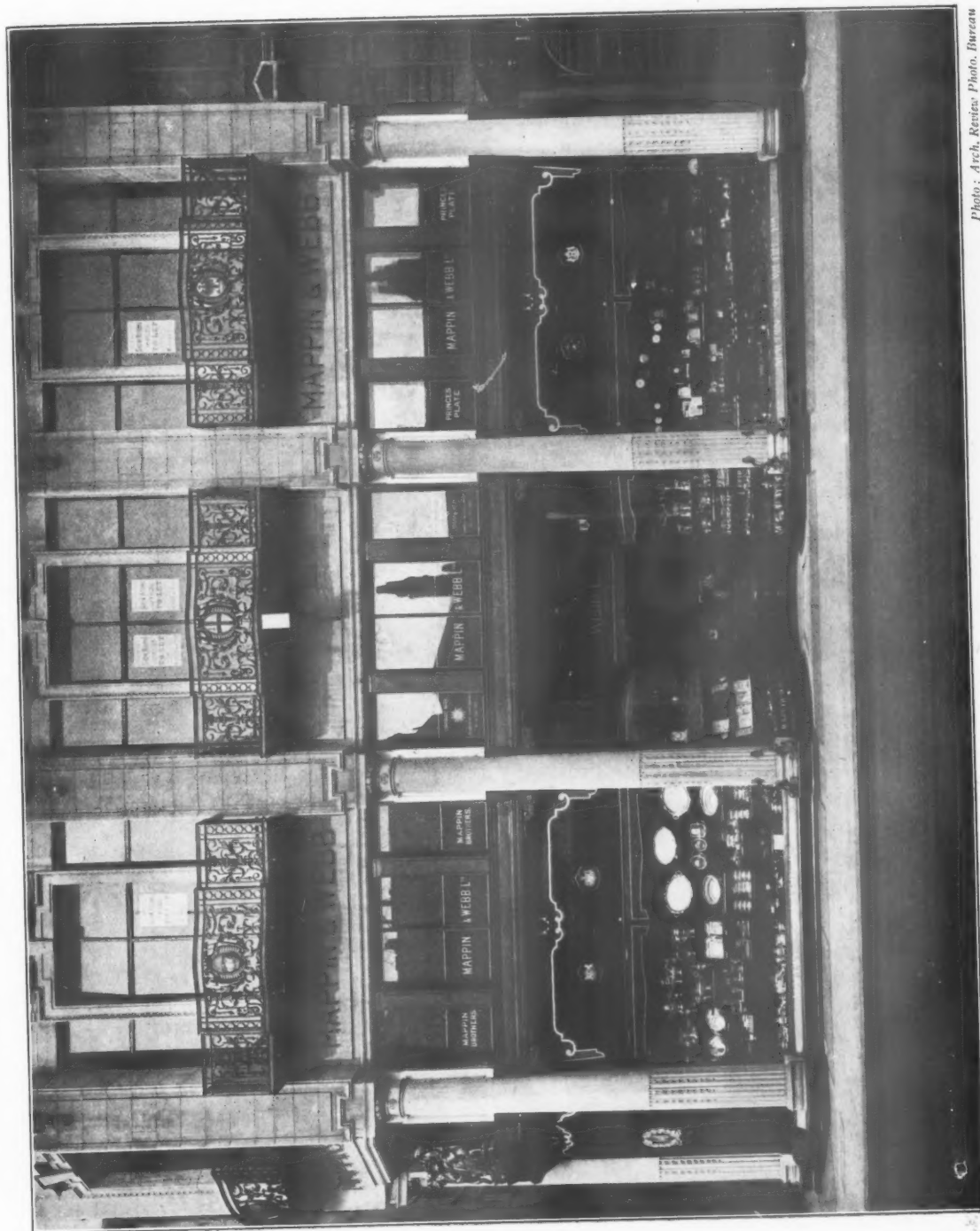


Photo: Arch. Review Photo. Bureau

DETAIL OF THE OXFORD STREET FRONT.



Photo: Arch. Review Photo. Bureau.

VIEW IN THE SHOWROOM, GROUND FLOOR



Photo: Arch. Review Photo. Bureau.

VIEW IN THE SHOWROOM, GROUND FLOOR.

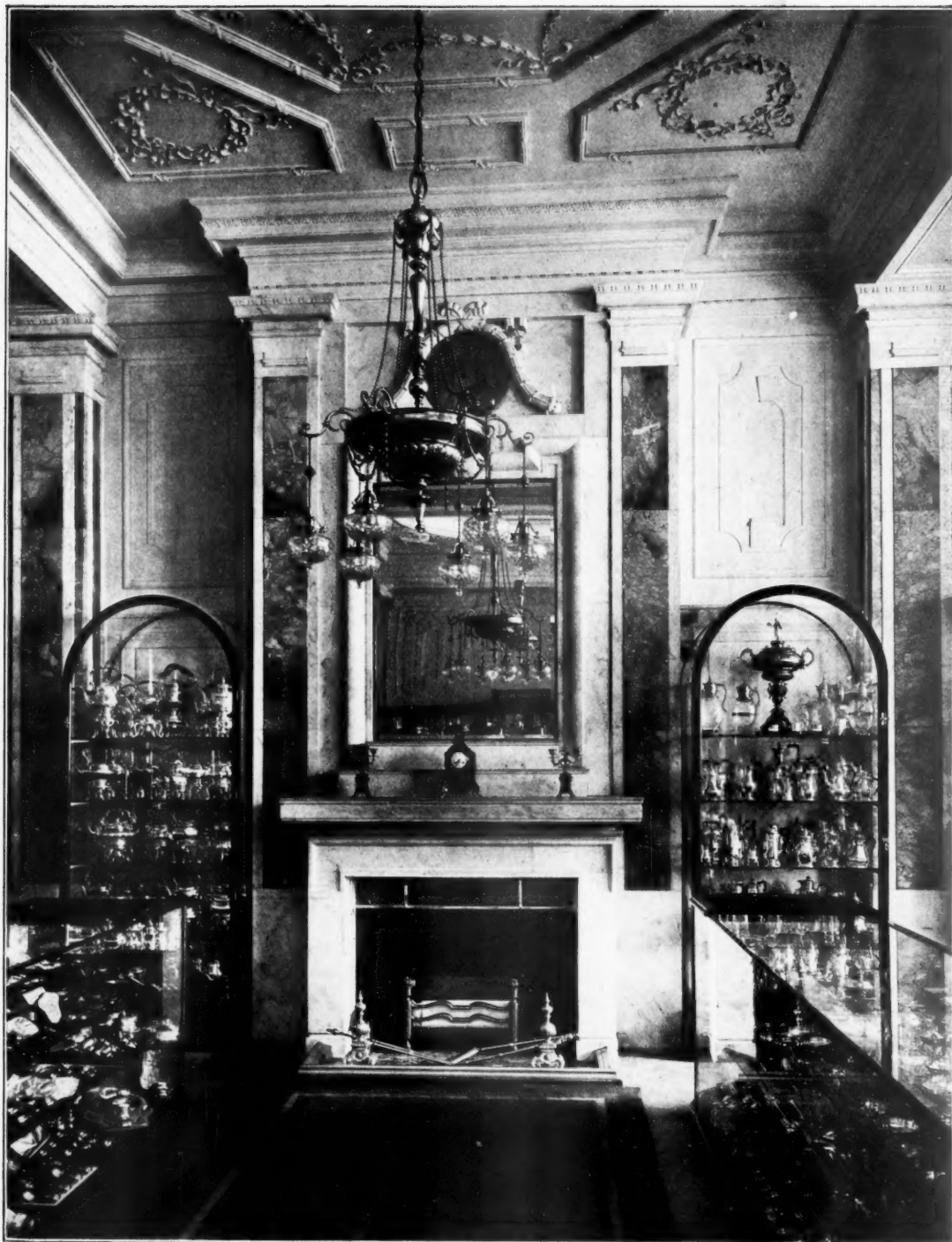


Photo: Arch. Review Photo, Burgess

CHIMNEYPiece IN THE SHOWROOM.